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—BY FRANK PATTERSON

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## BRAUNFELS' "BIRDS" HAS BERLIN PREMIERE

Unoriginal Music, But Well Made—Prettily Staged—Busoni's Six Mozart Concertos—Elman Plays—Mayo Wadler, Too, and Many Other Fiddlers—Chamber Music

Berlin, December 21, 1921.—We were optimists; we had hope. After waiting half a season for a real operatic novelty we felt sure that this novelty would be not only new but also valuable—filled with the divine fluidum of genius. We had read newspaper reports from Munich and from Cologne that confirmed our hopes; we were going to wander in untrodden paths, above the clouds, in the realm of true fantasy, inhabited by high-soaring birds. We were going to witness a bold experiment indeed—an opera wherein the characters are birds, a "lyric-fantastic play" by Walter Braunfels, after Aristophanes.

"After Aristophanes." Unfortunately Braunfels and Aristophanes don't mix. If Strauss can make Aeschylus live again—via Hofmannsthal—it is because, like Aeschylus, Strauss is a genius. If Braunfels makes Aristophanes, who was a genius, seem much deader than he really is, it is because Braunfels is not one.

We imagine there is between geniuses a mystic tie of sympathy, of respect, which reaches across the centuries. Strauss, jester that he is, would certainly never have hit upon the idea to turn "Elektra" into a farce. With the vision and comprehension of genius he identified the tragic effect by the power of music. But Braunfels, who is a professor, seeing Aristophanes through his German spectacles, denatures him, extracts the satire and the irony, leaving only the purely incidental "milieu," the dead body of Aristophanes' play, and tries to make it live by virtue of an artificial "soul"—of pseudo-romance and pseudo-philosophy à la Braunfels. This is what the Germans call "Vertiefung" and "Verinnerlichung."

### ARISTOPHANES REVISED.

To be brief: Two citizens of anywhere (Hoffegut and Ratefreund) explore the land of the birds and persuade its inhabitants, with the help of their king, the Woodhop (formerly a man), to build a city and fortify themselves between heaven and earth, the realms of the gods and of men, declare war upon both and become masters of the world. In Aristophanes they succeed, and politics, human nature, religion, everything is deliciously travestied. In Braunfels they don't succeed, for, after the city is built, Prometheus pronounces the wrath of Zeus, and a noisy thunder storm, through which Zeus' megaphoned curse is heard, destroys their handiwork. The two citizens wander home again, but Hoffegut, tenor, a poet seeking a new world of beauty and art, is a changed man, for he has heard the song of the nightingale. In his dream he has even made love to her (a new operatic perversion) and he carries her message of longing and happiness in his soul. His friend Ratefreund, however, a real German philistine with a thirst for power, sounds the motto in these lines: "Ach, welch ein Blödsinn hierher zu wandern..." ("Ah, what nonsense to wander here"), the truth of which was attested by the audience's own experience.

### SYNTHETIC MUSIC.

Our hopes are smashed. This, then, is the novelty for which we have waited, the novelty which seems to be regarded as the year's contribution to German opera, as "Die tote Stadt" was last year's. Korngold's opera, at any rate, has some individual musical values, however badly they may be employed. But Braunfels' music, while granting that it is "well made," is the merest synthesis of Wagner and Strauss. Denatured, of course, like his Aristophanes. There is a remarkable absence of a definite style, except for an attempt at Wagnerian continuity and an exasperating tendency to be "symphonic" (choruses and ensembles in fugato, etc.). Ratefreund talks like Hans Sachs or Pogner and there are snatches of old-fashioned coloratura as well. Braunfels' avowed purpose to create a "new orchestral melody carried by the voice" seems to be based upon a distressing lack of feeling for the latter, for the dialogue, when it is not prosy declamation, has a decidedly instrumental character.

The only definitely lyrical portions are the Nightingale's prologue, a moderately successful imitation of Zerbinetta's aria in Strauss' "Ariadne," which as a sort of leit-motif supplies the leading element of musical beauty; the love duet, and the Nightingale's epilogue. The dramatic climax

is Prometheus' rather lengthy monologue, which is powerful. A musically charming but unconvincing bird ballet, representing a dove's wedding, and a most realistic stage

(Continued on page 58)

### Chicago Opera's New York Opening

The repertory for the opening week of the Chicago Opera Association at the Manhattan Opera House is as follows: Monday, January 23, "Samson and Delilah," with D'Alvarez, Muratore, Polacco; Tuesday, "La Traviata," Graziella Pareto (debut), Schipa, Schwarz, Polacco; Wednesday, "The Girl of the Golden West," Raisa, Ulysses Lappas (debut), Rimini, Polacco; Thursday, "Thais,"

Saturday (night), "Carmen," Garden, Muratore, Mary McCormic (debut), Baklanoff, Polacco.

The first performance of "Salome" is announced, for Saturday evening, February 4, and will be given for the benefit of the American Committee for Devastated France.

## COSIMA WAGNER SAYS SHE IS DETERMINED TO LIVE UNTIL BAYREUTH REOPENS

Eighty-four Year Old Daughter of Liszt Vigorous Mentally, but Subject to Heart Attacks

Rumors that Cosima Wagner is dead have recently been current again in Germany, and they have aroused particular attention in view of the announcement that the Bayreuth festivals are to be resumed in 1923. These rumors have now been definitely set at rest once more by the visit of the MUSICAL COURIER's Vienna correspondent to Bayreuth, whither he had been called to confer with the Wagner family upon ways and means to realize the festive projects.

Mr. Karpath has told his Bayreuth experiences in detail in the Neue Freie Press of Vienna, and we quote here only the portions referring to the "Meisterin" herself who, according to Mr. Karpath, has just celebrated her eighty-fourth birthday on Christmas Day and who, despite her invalid condition, expects to see the reopening of the Bayreuth playhouse with her own eyes.

"It is true that Cosima Wagner suffers," says Mr. Karpath; "her body is sick. However, her spirit is as fresh and animated as ever, her vitality unbroken. For more than ten years she has kept away from all public matters, especially from the playhouse, which since her last illness she has not been allowed to enter. Prof. Schweninger, who visits her from time to time, is a very strict physician, and to him alone it is due that his by no means easy patient has been able to overcome again and again the frequent heart attacks.

"Cosima's desire for spiritual nourishment is as keen as ever. She mostly asks for Goethe. Her children, who surround her with loving care and watch over every breath she draws, take turns in reading to her.

"When I asked her how she felt, she replied with rather gay resignation: 'Over eighty. That will tell you everything.' I found her apparently vigorous and lively. It was in the forenoon. The winter sun brought warmth and light into the great salon. Cosima lay upon a divan wrapped in blankets, and held an ostrich fan in her left hand. The viola tone of her voice is unchanged.

(Continued on page 23)

### "SNEGOUROTCHKA" PREMIERE JAN. 23

The first performance in America of Rimsky-Korsakoff's fantastic opera, "Snegourotchka" ("The Snow Maiden"), will be given at the Metropolitan Opera, Monday evening, January 23. The settings have been designed and painted by Boris Anisfeld. The cast is as follows: Snegourotchka, Lucrezia Bori; the Czar, Orville Harrold; and Marion Telva, Leon Rothier, Mario Laurenti, Raymonde Delaunois, Angelo Bada, Kathleen Howard, Yvonne D'Arle, Giordano Paltrinieri, Louis D'Angelo, George Meader, Grace Anthony, Vincenzo Reschiglian and Pietro Audisio in supporting roles. Bodanzky will conduct.



PIETRO A. YON,

eminent organist-composer, who was recently elected honorary organist of the Vatican, Rome. This is an honor which was never before conferred upon any one in the history of the Vatican.

Garden, Martin, Dufranne, Gabriel Grovlez (debut); Friday, "Madame Butterfly," Edith Mason, Johnson, Pavlovskaya, Rimini, Polacco; Saturday (matinee), "The Barber of Seville," Maria Ivogün (debut), Schipa, Ballester, Ferrari;

monde Delaunois, Angelo Bada, Kathleen Howard, Yvonne D'Arle, Giordano Paltrinieri, Louis D'Angelo, George Meader, Grace Anthony, Vincenzo Reschiglian and Pietro Audisio in supporting roles. Bodanzky will conduct.

## CHICAGO OPERA ASSOCIATION REORGANIZED WITH SAMUEL INSULL AS ITS NEW HEAD

Dissolution of the Old Company and Inauguration of a New Business Administration Announced—New Organization to Be Known as the Civic Opera Association of Chicago—Mary Garden Retained as General Director and Clark A. Shaw as Business Manager—New Arrangement to Be Effective May 1 and Efforts Made at Once to Complete Annual \$500,000 Guarantee

Chicago, Ill., January 12, 1922.—Complete reorganization of the Chicago Opera management with Samuel Insull as its head, dissolution of the old Chicago Opera Association and the inauguration of a business administration was announced yesterday, January 11. The new sponsors, to be known as the Civic Opera Association of Chicago, with Mr. Insull as president, will take over the opera May 1 and immediately start to raise the remaining half of the guaranty of \$500,000 per year. Mary Garden is retained as general director and Clark A. Shaw as business manager.

(Continued on page 38)

## MIROVITCH FASCINATED WITH CALIFORNIA

Russian Pianist Believes a Great Deal of the Future of America Lies in the Golden State—Praises Los Angeles Philharmonic Orchestra—Also Talks of His Brother, Now in Russia—Many Engagements Booked



ALFRED MIROVITCH

Alfred Mirovitch, the Russian pianist, now in his second season here, is just back in New York after making his first concert trip to the Pacific Coast. Mr. Mirovitch had seen California before, but he had never lingered there nor visited the state in a professional capacity, and he expressed himself to the *MUSICAL COURIER* as delighted and surprised by the impressions he received.

"I really think," said he, "that in California there lies a great deal of the future of America, especially its future in art. In the first place, one sees as many happy faces out there in two days as one might see in

two years in New York, where there is hurry, bustle and worry. Out there, too, they are not afraid to make their enthusiasm apparent, which is very pleasant for the artist; and how the love of music and interest in it has developed there, all within the last ten years, I am told! Credit, I think, goes most particularly to the women for this, especially to the women's clubs, which foster and support music as nothing else ever has."

During his stay in California, Mr. Mirovitch played nine times, and with such success that he has been re-engaged for another tour of eight concerts in March. He was splendidly received wherever he played. Encores after every group and a lot of extra numbers at the end were the rule at every recital. In San Diego two hundred people were crowded into seats on the stage after the rest of the hall had been filled.

Mr. Mirovitch was very enthusiastic in his praise of the Los Angeles Philharmonic Orchestra, with which he is to play on his next trip west.

"It has some of the finest material in America," he said, "material which has been splendidly drilled by Walter Henry Rothwell. I had the pleasure of spending a day at the home of this fine conductor. He has, by the way, a most unusual collection of original manuscripts of the great composers, including an entire set of the Beethoven 'Bagatelles,' which was presented to him by William A. Clark, Jr., founder and supporter of the Los Angeles Philharmonic."

### NEWS FROM RUSSIA.

Alexander Mirovitch, brother of Alfred, is the most active impresario in Petrograd at this time, and through him the pianist receives regular news of the doing of the Russian musical world today. Alexander Mirovitch writes that the arts, and especially music, stick closer to the traditions of ante-revolution days than anything else in Russian

artists can be brought to Russia. I suggested to him, as a joke, that, at the present exchange, he would have to reckon out their payments at so many carloads of rubles. I have already taken out my first papers here, by the way, but in becoming American I feel that I am remaining quite true to my Russian spirit. Russia and America are the two largest countries in the world. They are both young, both full of spirit and ambition, both extremely democratic, and both bound to develop rapidly along parallel lines, especially, I feel sure, in the field of art. Russia and America are climbing whereas other countries of the world are already over the peak and on the downward slope."

Mr. Mirovitch will have the honor of being the first soloist with the newly formed Symphony Quartet of Boston, with which he will play the Tchaikowsky trio and the César Franck quintet early in February. A few days later he will give his first joint recital with Joseph Press, the celebrated Russian cellist, with whom Mr. Mirovitch is planning to give a considerable number of joint rehearsals. This artistic partnership will not be one of those haphazard associations of two first class artists, which are only too frequent; on the contrary, the programs will be carefully chosen and worked out together in advance by Mr. Mirovitch and Mr. Press.

In May Mr. Mirovitch is going to Europe for a few months, giving three recitals in London during that month and June. He will spend the summer in Europe, devoting his time to the completion of several new compositions which he has on hand—one of them called "Paganiniana," a virtuoso piece for the piano resembling in general character the famous twenty-fourth caprice of the great violinist. He had intended remaining in Europe through next season, but a tour of thirty concerts already booked for him by his manager, Sol Hurok, will bring him back to this side of the water. He will arrive in New York about the end of October.

### No Heifetz Recital at Erie

Erie, Pa., January 11, 1922.—Owing to disagreement between Jascha Heifetz, the violinist, and the local manager, Eva McCoy, the concert by Heifetz, which was scheduled to have occurred last evening, did not take place, an audience of about 3,000 which had assembled being dismissed after an announcement made by A. W. Mitchel, counsel for Mrs. McCoy. The differences arose on account of the changing of the place of the recital from the Park Opera House, named in the violinist's contract, to the Erie Arena.

### Zerola Engaged for "Samson" in Baltimore

Nicola Zerola is to add to his operatic laurels by appearing as Samson in "Samson and Delilah," to be presented by the Washington Opera Company in Baltimore at the Lyric Theater on February 20. This month Mr. Zerola will appear as soloist with the Reading (Pa.) Symphony Orchestra in that city, and the first week in February he will sing in Washington, D. C.

### Maier and Pattison to Play at Toronto Festival

Guy Maier and Lee Pattison have been engaged by the famous Mendelssohn Choir, of Toronto, Can., for the mid-winter festival, in which the chorus will be assisted by the Philadelphia Orchestra. The two pianists will make their first appearance in the Canadian city on February 18.

### Schipa Photographed by Lumiere

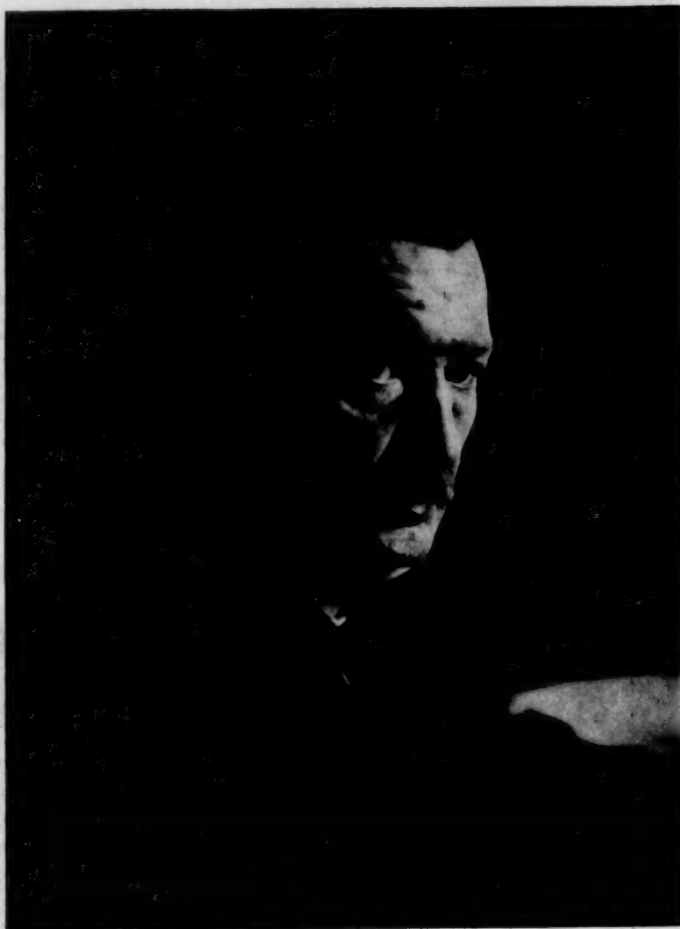
The photograph of Tito Schipa appearing in the advertisements and on the front cover of this issue are copyrighted by Lumiere, of New York.

### La Forge-Berúmen Reception for Alda

Frank La Forge and Ernesto Berúmen will hold a reception in honor of Frances Alda at their studios on Sunday afternoon, January 22.

### Farrar to Leave Metropolitan

Just as the *MUSICAL COURIER* goes to press word has been received that Geraldine Farrar will not be with the



ALEXANDER GLAZOUNOFF

Latest photograph of the distinguished composer, director of the (formerly Imperial) Conservatory at Petrograd, who told interestingly of Russian musical conditions today in an exclusive interview in last week's issue of the *MUSICAL COURIER*.

Metropolitan Opera Company next season. According to C. J. Foley, Miss Farrar's concert manager and personal representative, the famous diva will devote a year to concert work, and as yet is uncertain whether or not she will return to the Metropolitan the following year. Her contract with the Broadway house expires at the close of the present season.

### W. H. C. Burnett Obtains Default Judgment for \$50,000 Against Graveure

W. H. C. Burnett, of Detroit, Mich., former manager of Louis Graveure, baritone, obtained a default judgment of \$50,000 against the artist for breach of contract before Presiding Judge Harry J. Dingeman, in circuit court, Tuesday afternoon, January 10. Mr. Burnett held a five-year contract with the singer, signed July 19, 1920, which had been in force but little over a year when Mr. Graveure cancelled engagements and announced himself under another management. Under the terms of the contract arranged with Mr. Burnett the latter was to confine his managerial efforts to Graveure, Eleanor Painter and Mr. Burnett's own daughter. Mr. Burnett had booked for Mr. Graveure in Detroit for this season three recitals, scheduled for October 31, January 31 and March 21, and various engagements through the state of Michigan and also a tour across the country and a possibility of one abroad. By the terms of the contract Mr. Burnett was also to receive fifty per cent. of the proceeds from this recitalist for services and thirty-five per cent. of the royalty receipts from the sale of Mr. Graveure's records.

Mr. Burnett's first knowledge that there was dissatisfaction on the part of the singer was, it is said, when the latter cancelled his October 31 date in Detroit, as Mr. Graveure, Mr. Burnett states, had pleaded illness when he did not keep an earlier engagement. Mr. Burnett's attorney immediately served notice on the artist and his new manager that, if the baritone attempted to give a concert in any city, legal action would be taken to obtain Mr. Burnett's portion of the proceeds. Personal action was secured in Chicago November 1, 1921.

### Reengagements for May Korb

May Korb, the charming coloratura soprano and pupil of Mme. Sembrich, appeared at a musicale for the Dickens Fellowship in December. Her success was so instantaneous that she was immediately re-engaged for two other dates, the first being on January 20 and the second on February 7 at the National Arts Club.

### Another Spring Festival for Middleton

Arthur Middleton, now on an extensive concert tour of the West, will appear in St. Joseph, Mo., on April 27, at the Music Festival to be held in that city at that time. Among Mr. Middleton's recent more than usually successful appearances was a joint recital with Paul Althouse in Denver, Colo.

### Hofmann's Second Recital

Josef Hofmann's second piano recital of the season will be given in Carnegie Hall on Saturday afternoon, February 11.



ALFRED MIROVITCH'S HANDS

life, confirming what Alexander Glazounoff stated in the interview with him which appeared in last week's *MUSICAL COURIER*. There are even more concerts than in the days before the Soviet Government came into power. In the summer of 1921 there were no less than four symphony concerts every week in Petrograd and perhaps eight or nine recitals. There is a noticeable tendency in these recitals to give what might be called "unit programs," devoting them entirely to the works of one composer, or at the most, not more than two. Sometimes these combinations are peculiar indeed, one recital giver having joined Mendelssohn and Prokofiev, and another, Schumann and Scriabin.

"I feel sure," said Mr. Mirovitch, "that before very many years Russia will again be a leading factor in the world of music. My brother is already reaching out to make connections through which some of the foremost international

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# THE PERFECT MODERNIST

## EIGHTH INSTALLMENT

A Little Primer of Basic Principles by

FRANK PATTERSON

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[To what extent melody can be introduced into the modernistic idiom has not yet been made clear. We have all of us deplored the absence of it, and we have suspected that perhaps there might be something radically wrong in the modernistic idiom in view of the fact that it seems to make sustained melody difficult, if not impossible. The author of the "Perfect Modernist" makes no effort to offer a solution to this problem. He outlines the elements of melody and melodic form and leaves its application to the reader.—The Editor.]

Repeated notes are used more frequently in vocal than in instrumental music. They are, indeed, an important and essential feature of vocal music, especially of dramatic music. This gives the voice a rhythmic importance not even equalled by the drums. (Example 80. "Aida.")

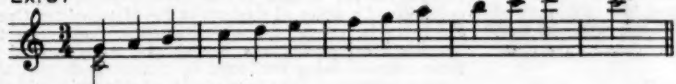
Ex. 80



This is very important and must not be overlooked. The voice may never be treated as an instrument or as part of the harmony or counterpoint (except, of course, in choral music). One of the great and notable failures of modern composition has resulted from a neglect of this. Even when accompanied by orchestra or organ the voice alone leads. The average mind instinctively follows the melody of the voice, and as this seems to be an inherent trait, it is doubtful if it will ever be otherwise. The voice droning along in an indeterminate way above an accompaniment, which was certainly not written for it, but to which it has been more or less skillfully fitted, can never be good. But if the voice has a real counter melody, or if the voice recites the part, the result is striking.

What is meant above by the unwillingness of the student to change his idea will now be illustrated. Suppose we have a thought in waltz tempo beginning as follows (Example 81):

Ex. 81



We find that the first two bars are good, the second two bars not so good because they suggest a cadence, an ending.

This passage might, of course, be used just as it is. You never can tell what genius will do in a rare burst of inspiration. But, as an ordinary, everyday, workshop tune, it does not promise results in its present form. Yet it is just the sort of thing that the pupil brings to the teacher, discouraged because he finds it hard to find a continuation for it, and attributes this failure rather to lack of ideas than to lack of technique.

Whatever is not good, that is, workable, must be discarded. If the difficulty is, as here, at the beginning of the third bar, cut it out. It is, however, a bad plan to discard the whole of the germ of an idea, and it is a still worse plan to leave any composition unfinished. It is well to remember that nearly all of the great masters turned out much that is worthless. But they left very little unfinished, and all that they did was technically correct. (It is doubtful if they could have left their great masterpieces without the basis of this solid, well constructed foundation.)

With the above doubtful start what is to be done? Wait for an idea? Not one of the great masters ever did that. As Tchaikowsky puts it, "Ideas come with hard work." No; if the difficulty lies in the third bar, let us get rid of it and try something else. Instead of a scale passage let us try some other form; instead of F, the first note of the bar, let us try G or A; let us try also another rhythm! The trial of this one note, or of two or three notes, will immediately suggest a continuation. (Example 82.)

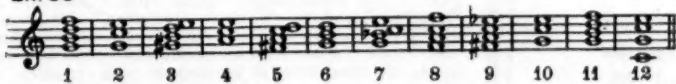
Ex. 82



This combines scale and chord forms and produces at least a workable phrase, even though it lacks beauty.

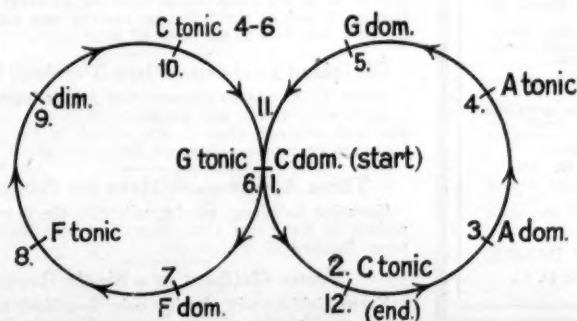
There are so many possibilities in the continuation of such a melody that only a very few suggestions will be made here. To attempt to cover the whole ground would simply lead to confusion. The student will do well to examine carefully the harmony of a great many melodies in order to discover what is meant by the circle of chords and keys. This is a thing that must be felt rather than learned by rule or rote, but if a decidedly rare and complete example is wanted, a song popular a year or two ago, entitled "Smiles," is recommended. Here is the harmony as I remember it (Example 83):

Ex. 83



(1) Dominant of C, (2) Tonic of C, (3) Dominant of A minor, (4) Tonic of A minor, (5) Dominant of G, (6) Tonic of G merging into Dominant of C, (7) Dominant of F, (8) Tonic of F, (9) Passing Diminished Chord, (10) Tonic 4-6 of C, (11) Dominant of C, (12) Tonic of C. Here we have the main key, the relative minor, the key of the dominant, the key of the sub-dominant and a return to the original key.

The form of it might be represented by the following diagram (Example 83a):



There is no subtlety here. It is altogether too bald for anything but popular music, yet it is interesting to note how the tonic of G merges into the dominant of C, and how the rhythmic passing diminished chord is used so as not to reach the cadence too soon, exactly as in Schubert's "Ave Maria." (Compare Ex. 20.) Nearly all serious music, if it be melodic and rhythmic, has this same element of key circles, the difference between popular and serious music being largely in the rhythmic irregularity of serious music and the subtle merging of chord into chord and key into key. These passing keys are not to be considered in the light of transpositions, for each of these tonic chords is found in several keys, or as alterations of some one of the leading chords of the principal key or its related keys. In the following, for instance, the key of A flat is treated as an altered tonic of C. The suspense, or expectation of resolution, is felt throughout, and the return to the principal key seems so entirely natural that no sense of transposition is felt at any point. (Example 84.)

Ex. 84



Compare the chord marked \* (Example 84) with last bar of Example 73, with third bar of Example 66, and with Example 78.

Mendelssohn's "Wedding March" has the appearance of starting in a key not the principal key of the piece, but this is merely a deceptive appearance. The chords are all actually altered tonics. (Example 85.)

Ex. 85



This same first chord is found as the altered dominant of F in Debussy's "Colloque Sentimental." (Example 86.)

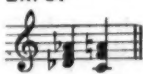
Ex. 86



Pedal-bass has already been mentioned, and here is a clear case of it. Any organist knows that one may play almost any harmony or series of harmonies with a pedal bass—yet when some modern composer applies this simple rule (especially if he leaves out the pedal bass) a mystery is made of it and the formalists cry that he has no respect for tonality. Many an organist who would indignantly deny any leaning toward modernism shows the same scorn for tonality in his improvisations with pedal bass. The fact is that if the bass is sustained and the music sufficiently non-rhythmic the most radical phrases and progressions are dismissed with a single word—"episode." Strings of diminished sevenths, augmented sixths, triads, sevenths, ninths and all sorts of dissonances are reeled off regardless of traditional rules. Generally such progressions are perfectly correct. The taste of the player guides his hand and he comes perhaps nearer to the basic principles of music than he ever does when composing with the traditional rules in mind.

Taken chromatically, we find that the tonic triad of every key may be altered from some chord in the key of C, therefore, also, from every other key. D flat may be an altered sub-dominant. (Example 87.)

Ex. 87



Ex. 88



Ex. 89



D is closely related, E flat we have already examined, E natural is closely related, F is the sub-dominant, F sharp or G flat may be an altered dominant. (Example 88.)

G is the dominant, A flat we have had above, A natural is related through the relative minor, B flat may be an altered dominant (Example 89a), and B natural either an altered dominant (Example 89b) or an altered tonic.

Care must always be exercised not to suggest keys not intended. This often has to do with rhythm and phrasing. Notice that the Mendelssohn example does not suggest the key of E minor, and the F natural in the melody has no effect of being unexpected.

A word regarding modulation will not be out of place here: Modulation cannot be said to be bad or objectionable or in bad taste. But two things had best be taken into account. First—Complete modulation within the phrase is likely to destroy the phrase-feeling important to melody. Second—If, however, the modulation is natural, not forced, it is generally a mistake to force one's self back into the original key because of tradition. In most cases passing modulation is better than complete modulation, but in nearly every case if the writing is natural, not forced, the result will be satisfactory.

[In the next installment the subject of "Melody" is terminated and the various elements of "Modernism" are discussed. It will be discovered that the author does not hesitate to express his opinion. He says, in fact, that some elements are evidently useful, some probably useless, and some of doubtful utility. But in all of this he urges the reader to take an unemotional, unbiased view of the matter, and to believe that cosmic taste is the only real guide in art, the taste not of any one individual nor of any class of individuals, but of the whole world of music lovers. He points out that this taste may change that, in a hundred years or so. Schoenberg may sound as euphonic to the people of that day as Mozart does to us.—The Editor.]

## FLOOD OF PIANISTS INUNDATES SCOTLAND

Cortot, Lamond, Hofmann, Myra Hess and Rosenthal—An Interesting Musical Exhibition

Edinburgh, Scotland, December 7, 1921.—Whether as a result of accident or design it is not easy to say, but the curious fact remains that Scotland was inundated during the month of November by a perfect army of big pianists, while December bids fair to rival it with an equal number, and no less important community, of members of the violin tribe, of which more in a later communication.

## CORTOT AND LAMOND.

First among the immigrants came the Frenchman Cortot, in whose playing there is a peculiarly personal charm which places him upon a pedestal of greatness by no means inferior to, but essentially different from, that of all of his contemporaries. His program as usual was all in the larger forms, and was characterized by an outstanding degree of high seriousness, and profundity of feeling. Cortot is one of the few masters one can never hear too often, and whose work always defies criticism.

Then came Lamond. One can never forget a Lamond recital; it impresses itself upon the brain of one by the very dynamic force of its effectuation. It was all Beethoven and it was all Lamond—need any more be said.

## HOFMANN.

The second concert of the "International Celebrity Series" introduced to us once more a pianist, in the person of Josef Hofmann, who had not previously been heard in Scotland for many years. The genius of Hofmann is distinctive and unique. There is something feminine in his touch and interpretative outlook, and the "Appassionata" of Beethoven, as given by him, was more exotic than healthily optimistic, yet it was extraordinarily interesting and fascinating. None the less he was more at home in the Chopin numbers; and in his playing of an exceptionally beautiful Gluck gavotte, arranged by Brahms, he was perfectly delightful. Taken in its entirety, this was one of the

few recitals we should not, for a world, have cared to have missed.

## ROSENTHAL.

For the first of the Paterson Orchestral Concerts, which constitute the true magnetic center of the Edinburgh musical season, no opening could have been more auspicious than that which comprised an all-Beethoven program, with Rosenthal as solo pianist. There were only four items on the program, the "Egmont" overture, the "Emperor" concerto, the "Sonata Appassionata," and the seventh symphony. One has only to think of Rosenthal in relation to the concerto and sonata, and let imagination do the rest. He is still a giant among pianists. His playing of the concerto was indeed a masterpiece, and never was soloist better supported by an orchestra. I have no hesitation in asserting that I have never heard it better performed.

In the playing of the symphony the band showed how vastly it had improved since last year. Landon Ronald, the conductor of the orchestra, is a genius who can play upon his forces as an instrumentalist plays upon his instrument.

## MYRA HESS.

By the pure strength of personality and sincerity of aim and ideal, Myra Hess has attained, in a comparatively short space of time, a degree of popularity in Scotland such as few women pianists anywhere attain in a lifetime, and it was a happy thought on her part to give the Edinburgh public another chance of hearing her before her departure for America. Her program was one that was calculated to appeal more strongly to musicians than to the ordinary average concertgoer, yet it was followed by a large audience with keen interest and appreciation. It opened with Bach and finished with Chopin, but sandwiched between came César Franck, Debussy and Albeniz, an imposing trio. Miss Hess as usual rose to the occasion in every sense of the word, and demonstrated that she possesses a deep insight into the essential purpose and intention of the works in question. But with it all I preferred her renderings of the Bach "Italian Concerto" and the Chopin polonaise in A flat, both of which were given perfectly exquisite performances.

## ANCIENT INSTRUMENTS.

The culmination of the pianistic activities of this remarkable month was experienced in a magnificent exhibition of ancient musical instruments which was held for a fortnight each in Glasgow and Edinburgh. The exhibition had been instituted by Messrs. John Broadwood & Sons, Limited, the well known firm of pianoforte manufacturers, of London, and it embodied an ideal capable of the most extensive development, and the possibilities of which are well nigh limitless. A descriptive booklet of a most interesting explanatory character was issued, and by its aid one was placed in a position, as one walked round the show, to trace the evolution and development of *les instruments à cordes frappés* in a way that no amount of mere literary study could either affect or suggest.

But the real value of the exhibition lay in the recitals given upon the instruments—those of A. M. Henderson, of Glasgow, whose knowledge of keyboard music is so catholic and so extensive, but especially that of Prof. Tovey of the University of Edinburgh. No one can be said to have truly heard the works of Bach, Rameau, Couperin, and Scarlatti, who has not heard them performed upon the instruments for which they were written, and no one who has only a passing acquaintance with these instruments—and who, apart from the most favored individuals,

can ever have more—can be said to have really grasped their full significance, who has not likewise heard Professor Tovey's elucidations. WILLIAM SAUNDERS.

## VECSEY AROUSES ENTHUSIASM WITH CLEVELAND SYMPHONY

Cleveland, Ohio, January 9, 1921.—Great was the enthusiasm aroused by the noted Hungarian violinist, Ferenc Vecsey. We have come to take faultless technic as a matter of course, the *sine qua non* of an artist, but the intangible something that makes the virtuoso, the grand style, is attained by only one or two in a generation. This power Vecsey possesses.

Mr. Vecsey played the Sibelius concerto for violin in D minor, op. 4, which the composer has dedicated to him. It is a tremendous concerto, really more of a symphony in its scope, and calls for the last word in technic on the part of the soloist, and is dramatic to the Nth degree. The orchestral part is no perfunctory accompaniment, and its performance was noteworthy. The appreciation of the soloist by the members of the orchestra was most unusual, and seemed to be keenly felt by Mr. Vecsey.

The orchestral offerings were the Mozart symphony in E flat major, played in true archaic style, and in the last two movements the growth in perfection of the string section was given a wonderful opportunity for display. The clever imitation of the woodwinds was a joy—the bassoons had some rare chuckles at the expense of the higher voiced instruments. The grace of Mozart remains unchallenged.

The symphonic poem, "The Fountains of Rome," Respighi, first heard here last winter under Toscanini's baton, was given a beautiful rendition by Director Sokoloff and his men, and in no way suffered by comparison with its premier. Smetana's overture, "The Bartered Bride," closed the program. M. B. P.

## Mengelberg and the Philharmonic

Willem Mengelberg, guest conductor of the New York Philharmonic Orchestra, sailed from Holland for New York on January 18 to assume the direction of the orchestra for the balance of the current season, with the exception of a series of concerts at the Metropolitan Opera House to be given by the Philharmonic Society on ten Tuesday evenings and two Sunday afternoons, several of these concerts being conducted by Arthur Bodanzky, also a guest conductor. The first concert of this series will also mark the first appearance of Mengelberg with the orchestra, both Mengelberg and Bodanzky conducting on that evening, Tuesday, January 31.

This will not be Mengelberg's first appearance at the head of the Philharmonic orchestral forces, however, for he was a guest conductor in 1906, with other European directors of note. It remained for the merger of the Philharmonic Society with the National Symphony Orchestra last spring to bring about his engagement to divide the present concert season with Stransky, whose last Philharmonic concert of the season takes place on Sunday afternoon, January 29.

It is Mengelberg who, with Stransky, is responsible for the personnel of this year's Philharmonic, which includes in its strings many of last year's National Symphony Orchestra. These musicians played under Mengelberg with the National and their engagement for the Philharmonic was a matter of agreement between Mengelberg and Stransky. The conductors have also made their respective selections of programs for the Philharmonic concerts so that one might not choose the favorites of the other.

Mengelberg's first appearance in the Carnegie Hall series of Philharmonic performances will be on Friday afternoon, February 3. On Sunday afternoon, February 5, he will conduct his first concert at the Brooklyn Academy of Music.

## Strauss' Activities

Claire Dux, soprano of the Chicago Opera Association, made three appearances with Dr. Strauss. She was soloist at a New York concert, with the Philharmonic Orchestra; in Chicago, with the Chicago Symphony Orchestra, and in Kansas City, with Dr. Strauss at the piano. Among other soloists who appeared with Dr. Strauss were Elena Gerhardt, George Meader, Paul Kochanski, Emil Heerman and Michel Penha (who played the cello solo in "Don Quixote" at one of the Metropolitan Opera House concerts with the Philadelphia Orchestra).

Practically all of Dr. Strauss' orchestral compositions were performed under his direction during the tour. The list includes "Ein Heldenleben," suite from "Der Bürger Als Edelmann," "Macbeth," "Don Quixote," "Also Sprach Zarathustra," "Salome's Tanz," "Tod und Verklärung," "Don Juan," "Till Eulenspiegel," music from "Guntram" and "Feuersnot" and the "Sinfonia Domestica." Dr. Strauss also directed works by Beethoven, Wagner, Mozart, Weber and Vivaldi. About fifty of Dr. Strauss' songs were sung to his accompaniments at the piano or with orchestra. He also attended rehearsals of the Chicago Opera Association's revival of "Salome."

## Sylvia Sings in New York

Marguerite Sylva, the well known operatic soprano, has been filling a number of concert engagements in New York City lately. She was one of the stars at the Dippell concert given at the Liederkranz Club on Saturday evening, January 7, and on the following evening was soloist with the Bernstein Trio at the home of Mrs. Jones.

## Cleveland Orchestra Plays Turnbull Work

Edwin L. Turnbull's transcription for orchestra of the Tchaikowsky theme and variations from the trio, op. 50, was well received when it was played by the Cleveland Orchestra on Sunday afternoon, December 18.

## Three Appearances Here for Schnitzer

Germaine Schnitzer, pianist, will give the first of three recitals at the Town Hall, New York, on Sunday afternoon, January 29.

## Yvette Guilbert in a Single Recital

Yvette Guilbert will give her only New York recital this season on Thursday evening, January 26, at the Town Hall.



*Frederick Hunter*  
TENOR

"He is a capable, conscientious singer, and alive to opportunities."—*St. Louis Times.*

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## RUTH PETER Again Triumphs as "Sylvia"

The leading role in Victor Herbert's  
"Sweethearts"

Presented by Rollin Bond's "Washingtonians"

December 28, 29 and 30

THE WASHINGTON, D. C., TIMES, THURSDAY,  
DECEMBER 29, 1921.

The vocal "star" of the opera is our delicately textured Ruth Peter, whose young and fresh voice is gaining the balance of a maturing art and who invites comparison with professional singers. Here is a mellow, free and beautiful voice that she uses delightfully. And she has gained a dramatic ease and naturalness that is bringing through a little artist who should reach her Marguerite in Faust, by means of Michaels and the lyric roles.

The funmakers have an important share in this comic opera, and Ruth Peter in the scene with her Mother Goose kiddies enters into this group too.—*Jessie MacBride.*

THE WASHINGTON POST, THURSDAY,  
DECEMBER 29, 1921.

To Miss Ruth Peter, as Sylvia, perhaps the greatest amount of praise must be given for her splendid vocal renditions. She has a rich soprano that fills every corner of the auditorium and is most delightful in every detail.

THE WASHINGTON HERALD, DECEMBER 30, 1921.

The vocal "star" of the opera is Ruth Peter, who invites comparison with professional singers. Here is a mellow, free and beautiful voice. And she has gained dramatic ease and naturalness.

Ruth Peter, an artist pupil of EDNA BISHOP DANIEL.  
STUDIOS: 1210 G Street, N. W., Washington, D. C.





## Brilliance plus Dependability

No artist can be considered a truly great artist who is not thoroughly dependable. Many singers give beautiful performances under certain conditions—but there is at least one singer who thrills his audiences at all times.

### His name is Giuseppe Danise.

This cutting from a review by Max Smith in the New York American explains why Giuseppe Danise is one of the most satisfactory as well as one of the most brilliant of artists. At the premiere of the Metropolitan Opera Company's revival of "Ernani," there was a last-minute change in cast—and:

"Whatever the correct explanation of the mystery Titta Ruffo did not sing last night. His place was taken at short notice by Giuseppe Danise, and so admirably filled that no one felt inclined to utter a single complaint.

"Indeed, it may well be questioned whether Ruffo or any other baritone could have surpassed Danise's achievement. He not only sang the part of Don Carlos with great dramatic power and force, but with genuine vocal skill, reducing his nobly resonant voice, when occasion demanded, to a finely spun mezzo-voce."

This admirable artist is under the exclusive management of

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## PRIHODA'S WELCOME IN MEMPHIS AMOUNTS TO A REAL OVATION

First "Musical Luncheon" of Beethoven Club in Honor of Mrs. J. F. Hill

Memphis, Tenn., January 3, 1922—Vasa Prihoda, Bohemian violinist, was heard in Memphis this week, under the management of the Cortese Brothers. Prihoda, though quite a young virtuoso, is a master of tone and technic. His pleasing personality completely won the audience which seemed never to be content. Not until he had played three encores would they let him go on with his program. Otto Eisen, the capable accompanist and assisting artist, gave two piano numbers followed by an encore. The program was one of the most delightfully pleasing and satisfactory of any heard here in a long time.

### BEETHOVEN CLUB INAUGURATES "MUSICAL LUNCHEONS."

The first of a series of "Musical Luncheons," given by the Beethoven Club to members and their friends, was in honor of Mrs. J. F. Hill, who is serving her fourth year as president. That she is an efficient and capable executive, as well as being popular, goes without saying. The ball room of the Hotel Gayoso, which was the scene of the luncheon, was artistically decorated. After Mrs. Hill welcomed the members and their guests, numbering 250, she invited them to join in singing "America the Beautiful." Mrs. Richard Street graciously presided over the program. Mrs. David L. Griffith, soprano, sang several numbers in her usual pleasing manner. Hugh Sandidge, tenor, gave two selections followed by a violin solo by Gaspar Pappalardo. Mrs. Frank Sturm, accompanist, who is also a

gifted poet, paid a beautiful tribute to Mrs. Hill in the form of a poem, which was read by Harrison Crofford. Mrs. M. T. Roush, treasurer, presented to Mrs. Hill, as a token of appreciation from the members, a beautiful white gold wrist watch. The luncheon was closed with the singing in unison of "Sing, Sing, Sing," accompanied by Mrs. Sturm.

### NOTES.

Under the auspices of the Junior Beethoven Club, Mrs. W. J. Hon chairman, and the Central High School orchestra, directed by Ernest F. Hawke, an attractive and commendable program was given Tuesday evening at Central High School. There are about thirty-five members in the orchestra.

The annual Christmas party at the nineteenth Century Club for the children, proved a delightful affair Wednesday afternoon, when the ball room was filled with little guests and their grown-up friends. The program was under the direction of the music department, Mrs. Thomas Sheron chairman. Marie Greenwood-Worden, as the director of the "Mother Goose" play, always insures success. The choral class, which is also directed by Mrs. Worden, was heard for the first time this season. Mrs. E. S. Worden acted as Santa Claus, distributing gifts from the beautifully decorated tree.

Mrs. W. C. Early was the charming hostess of the "Renaissance Music Circle" on Wednesday, while Mrs. E. R. Barrow presided over a beautifully arranged program.

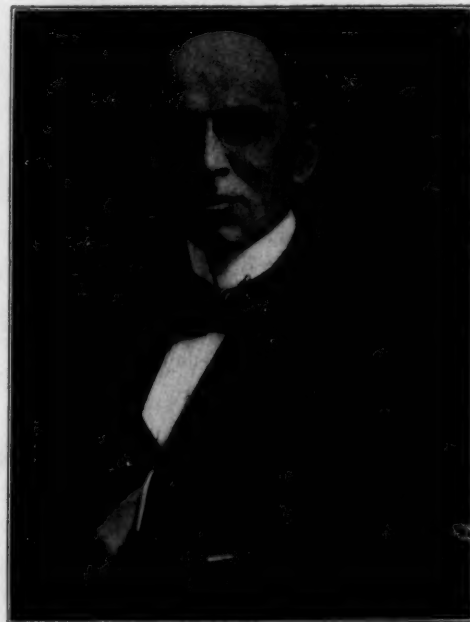
A benefit recital for the Porter Home and Leath Orphanage was given recently at the Nineteenth Century Club by Mrs. David L. Griffith, soprano, and the Cortese brothers, harpist and violinist. The trio has just re-

turned from a concert tour through Mississippi and Louisiana.

The Sunday afternoon recitals under the management of the Chamber of Commerce committee continue in popularity. J. V. D.

### S. W. Sears' Programs Interesting

S. Wesley Sears, organist and choirmaster of St. James' P. E. Church, Philadelphia, has been presenting many excellent musical programs in connection with the services at that house of worship. At the four o'clock service on December 4 the church cantata, "Sleepers Awake!" was heard, the choir showing the result of the careful training which it had received at the hands of Mr. Sears. The soloist on this occasion was Anton Horner of the Philadelphia Orchestra. On December 11, also at 4 o'clock, there was a special service for the First Troop, Philadelphia City Cavalry, in commemoration of the death of George Washing-



S. WESLEY SEARS,  
organist and choirmaster.

ton. On this occasion the choir of forty-six men and boys was assisted by Thomas Rivel, first trumpet; Theodore Wohllenben, second trumpet; Harry Albright, first trombone; Fred Stoll, second trombone, and Israel Van Sciver, tympani. As this service was reviewed in a previous issue of the MUSICAL COURIER suffice it to say at this time that the entire service was most impressive and the music was enjoyed to the utmost.

### New York Concert for Paulist Choristers

The annual gala concert of the Paulist Choristers, under the leadership of Father Finn, will take place on Monday evening, February 13, at Carnegie Hall. An unusually interesting program covering many different styles has been prepared, the selections ranging from the medieval to the modern Russian and Spanish schools. Among the numbers will be excerpts from the Bach B minor Mass, the players of the Philharmonic Society participating, and in memory of Saint-Saëns, that composer's "Ode to Night" will be rendered by the boys of the choir, the solo part being taken by Alice Verlet, the French coloratura soprano. Other soloists will appear, including of course several of the boy sopranos. A repetition of last year's unqualified success at the Metropolitan Opera House is guaranteed by the many friends and admirers of the Paulist Choir.

### Althouse Attracts Record Reading Audience

One of the largest concert audiences ever assembled in Reading, Pa., completely filled the Strand Theater to hear Paul Althouse, who enjoyed a real triumph in this city where he has so often sung before. On Mr. Althouse's program, among other numbers, was "Enfant si j'étais roi," Cui; "Le sais-tu," Massenet; "La chanson du tambourineur," eighteenth century; "Dimmi perche," Scontrino; "L'Alba separa dalle luce l'ombra," Tosti; the "Prize Song," from Wagner's "Meistersinger," and a particularly attractive English group that included A. Walter Kramer's "The Great Awakening."

### House Does Praiseworthy Work at Worcester

According to the Worcester Evening Post, Judson House "did most praiseworthy work" there recently as tenor soloist in the twenty-first performance of "The Messiah" by the Oratorio Society. Another engagement, too, in which Mr. House did "praiseworthy" work was as Samson in "Samson and Delilah," as given lately by the Pageant Choral Society of St. Louis. "Mr. House sang with a genuine ring and his final high tone sounded forth with the clarity of a bell," said the St. Louis Star in commenting upon his performance.

### Van der Veer and Miller Busy

Last week Nevada Van der Veer, lately returned from a Western concert tour with her husband, Reed Miller, gave a recital in Middletown, N. Y. Today she is booked to appear with Mr. Miller in joint recital at Glens Falls, N. Y. Recently Mr. Miller sang a performance of "The Messiah" in Pittsburgh for the Mendelssohn Club of that city and was favorably received by the press and public alike.

# JOSEF LHEVINNE

In Recital with

# M. M. E. Rosina Lhevinne



St. Louis, one of many cities in which the playing of the Lhevinnes is acclaimed  
"The Very Acme of Ensemble Pianism."

"For the ensemble playing of the Lhevinnes there is one word—perfection."—Times.

"Husband and wife played with a communion of spirit that was uncanny; without exchanging a glance, they agreed not only in tempo, but in all the exquisite minutiae of dynamics and rhythm."—Post-Dispatch.

"The gifted Lhevinnes showed us to what heights of appreciation we may ascend when the impelling motive is a wondrous display of genius as well as talent such as these associated artists possess."

—Globe-Democrat.

"The work of Lhevinne and his wife was marked by such a perfect blending of tone, such a merging of the individual scores into a unified whole, such a similarity in color that often it was difficult for the listener to tell which player was bringing forth a particular phrase."—Star.

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THERE WERE SOME WHO SAID IN LISZT'S DAY THAT THE PIANO NEVER COULD BE TRULY GREAT AGAIN IN PAGANINI'S TIME THERE WERE THOSE WHO RIDICULED THE IDEA OF THE VIOLIN AS A GREAT RECITAL INSTRUMENT

THE MASTER WHO DISCOVERS AND FIRST PRESENTS HITHERTO UNDREAMED-OF POSSIBILITIES FOR HIS INSTRUMENT MAY AT FIRST FIND UNBELIEVERS BUT IN THE END HE TRIUMPHS THE PUBLIC ACCLAIMS HIS GENIUS AND THE UNBELIEVERS ARE FORGOTTEN

THE HARP HAS NOT IN THE PAST BEEN RECOGNIZED AS AN INSTRUMENT OF REAL CONCERT POSSIBILITIES BECAUSE IN THE HANDS OF THE USUAL HARPIST IT HAS HAD NO GREAT POWER VARIETY OR INTERPRETIVE VALUE AS A SOLO INSTRUMENT

BUT THE SENSATIONAL SUCCESSES OF ALBERTO SALVI HAVE SHATTERED SUCH NOTIONS HAVE MADE PUBLIC AND CRITICS ALIKE REALIZE THAT THE HARP IN SALVI'S HANDS HAS BECOME

## A NEW GREAT INSTRUMENT

To quote the actual words of the critics:

**"IT** is useless to say that 'you do not care for the harp as a solo instrument' for unless you have heard SALVI you have not heard the harp at its best."  
—*Milwaukee Sentinel*. "No man has ever played as he plays."  
—*Toronto Mail and Empire*. "For the FIRST TIME harp music becomes more than a mere series of graceful arpeggios and long drawn out chords."  
—*Hamilton, Canada, Spectator*. "It becomes an orchestra of many instruments—a great choir of voices."  
—*Milwaukee Journal*. "VARIETY UNCANNY."  
—*Toronto Mail and Empire*. "Dynamic tones—stupendous effects"  
—*Memphis News-Scimitar*. "Undreamed of POWER."  
—*N. Y. Sun-Herald*.

**"I** THINK the harp is limited? SALVI forever dispells such opinion!"  
—*Nashville Tennessean*. "SHATTERS such notions."  
—*Chattanooga Times*. "Harps have been and men have played them but never before have we heard such magnificent thrilling sounds."  
—*Milwaukee Sentinel*. "Never has there been such mastery."  
—*Chicago American*. "Think the harp is tinkling, gentle? Then hear SALVI play."  
—*N. Y. Eve. Mail*. "Frankly we did not know that the harp could be so expressive."  
—*Cleveland Plain Dealer*. "He has revealed new vistas of possibilities."  
—*Philadelphia Public Ledger*. "Has sounded unknown depths."  
—*San Antonio Express*. "It is hard to believe that there is such music in the world."  
—*Austin American*. Such Volume, such fairy pianissimo, SUCH VARIETY."  
—*Montreal Star*.

**"U**SUAL harpists have UTTERLY FAILED to realize the possibilities of the instrument—have confined themselves to trivialities."  
—*Sioux City Journal*. But "SALVI has MODERNIZED the harp."  
—*Chicago Daily News*. "Has made it an instrument of POWER, CHARACTER."  
—*N. Y. Sun-Herald*. "Has raised it to A HIGHER PLANE OF ART."  
—*Chicago Eve. Journal*. "A far cry indeed from the old tinkling harp repertory."  
—*N. Y. Times*.

**"G**ENERALLY a harp recital would be insufficiently varied, but there is no danger of monotony in SALVI'S performance."  
—*N. Y. Tribune*. "He DESTROYS MONOTONY, dazzles both the eyes and ears."  
—*N. Y. American*. "One forgets—in sheer wonder at what the instrument can be made to accomplish."  
—*Minneapolis Daily News*. "Forgets that he is listening to the harp and hears the many instruments of the orchestra—forgets the artist and enters the world of imagination and dreams."  
—*Sioux City Journal*. For Salvi is "A weaver of dreams."  
—*N. Y. Eve. Mail*. "He suggests various instruments with his harp."  
—*N. Y. Eve. Sun*. "The hushed mystery of a whole string choir,"  
—*Minneapolis Journal*. and "ORCHESTRAL EFFECTS."  
—*Philadelphia Public Ledger*. —*Cleveland Plain Dealer*. —*Minneapolis Daily News*. —*Atlanta Journal*.

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Aeolian Hall, New York

## SOKOLOFF AND THE CLEVELAND SYMPHONY ORCHESTRA ACHIEVE NOTABLE SUCCESS

By Mildred Ockert Waugh

Consideration of the record of the Cleveland Symphony Orchestra in a year notably "off" in most lines causes one to search for the reasons behind the success of this organization. This season, and while still only in the fourth year of its life, the orchestra has had a thirty-three per cent. increase over last year's season ticket sale and is now on tour in response to the demand, not only from cities neighboring Cleveland in Ohio, but also from cities throughout the United States and Canada.

Obviously, the reason for success in any line is superiority of performance. The law holds good in things musical as well as in other artistic and commercial lines. There is the old story of Nikolai Sokoloff's genius for leadership and the fine musical, intellectual and personal calibre of the men whom he conducts.

But there is still another reason for the tremendous public interest in the Cleveland Orchestra since its organization. Supposing two key notes instead of one simultaneously for any given theme; in the case of the Cleveland orchestra the "first key note" of its prestige among orchestras is musical performance, and the second is civic service.

It is this second and new note in the history of symphony orchestras that we believe to be of special interest and worthy of consideration by other musical organizations, whether symphony orchestras in particular or the groups of musicians perform more limited in power of performance but still having wide possibility of influence.

There are a number of real civic services which the Cleveland Orchestra has done this season and which have added mightily to its prestige with the general public of its home city and of the country.

In addition to the Sunday "pop" concerts and the children's concerts, which are original with the Cleveland Orchestra only in the extent to which these opportunities have been developed, there are the following activities which are centering general as well as musical attention on the Cleveland Orchestra.

The reference is to the Cleveland Orchestra program notes, the community center concerts, the orchestral instrument classes in the public schools, and the music memory contest which was originated in Cleveland last year and had many of the aspects of a musical "revival" and in addition the quality of permanent influence because the children of the city were reached during their most impressionable years with a new knowledge of the possibilities of pleasure in things musical.

In detail of their importance as influencing the building of audiences for symphony concerts for this year and for the future, these several activities of the Cleveland Orchestra can be analyzed as follows: Each of these civic activities of the orchestra, while contributing to the fuller life of the community at little or no expense to the individual benefiting, served to overcome the three great stumbling



NIKOLAI SOKOLOFF,

Conductor of the Cleveland Symphony Orchestra.

blocks to musical enthusiasm in America—ignorance, apathy and misunderstanding.

This work for the future, which brought a result of instant public interest in the present, included the music memory contest, in which twenty-five orchestral compositions obtainable in phonograph record form were assigned to memory contest clubs in the public schools for memorizing. At the close of the trial competition the Cleveland orchestra invited contesting delegations from the Cleveland schools to a Music Memory Concert. Nikolai Sokoloff chose at random ten of the twenty-five compositions and these were played by the orchestra.

Examination cards and pencils were issued to the contestants. From memory the children entered the name of the number, required details about the work, and its composer. During the marking of the papers the orchestra played a program of less familiar numbers. Then the prize winners were announced and prizes awarded.

Tremendous enthusiasm in the competition among the schools, requests for an even more extended contest for 1922, the addition to the children's musical education and the appreciation evidenced when the conductor included in his program for the season material with which the fathers and mothers as well as the youngsters were familiar, show that the contest laid the foundations for perhaps the widest general interest in the work of the symphony orchestra which the country has known.

A second play against ignorance of things musical came in the organization of the "band and orchestra school," with the co-operation of the Board of Education. At East Technical High School in Cleveland every Saturday eight hundred youngsters are receiving free instruction with thirty members of the orchestra as teachers, and are learning to understand, as they learn to play the orchestral instruments, music and the symphony orchestra.

Supplementing this practical musical training, the assistant conductor of the orchestra, Arthur Shephard, has this season prepared, in addition to his orchestra program notes which interpret the numbers of the season's programs to each symphony concert audience, a series of notes for the Friday afternoon children's concerts.

These are distributed previous to each concert in the public, parochial and private schools, and are used as part of the regular work by the teachers, their historic and musical accuracy as well as the charming style of Mr. Shephard's presentation of the material appealing to the alert teacher whose chief aim is the broadening of the power of understanding in the children committed to her care. Thus, the children come to the concerts with a background of preparation that serves to increase their understanding and enjoyment of the program.

Of unusual pulling power have been, also, a series of letters in the vernacular, distributed to a large mailing list of business men of the city who have been prone in the past to consider the concerts "above their heads" and something to be avoided. These "low brow" notes, as they are called in the confines of the business office, are proving a real stimulant of interest among this hard to enthuse group, whose apathy is largely due, it is believed, to lack of understanding.

Perhaps the most commented on civic service which the orchestra has contrived to give this winter has been the series of concerts in high school auditoriums throughout the city. These community center concerts have brought the orchestra in the aspect of a civic property to a wide audience which attends the concerts and which reads the comment thereon in the local press.

Following each Saturday concert there is given a symphony tea—an informal affair during which invited guests have opportunity to meet personally the conductor and Mrs. Sokoloff and the soloist of the day. The importance of this orchestra activity is evident when one considers the fact that in this way during the season every holder of a season ticket is given an invitation and opportunity to make the more personal acquaintance of the orchestra and the principal artists, with the consequent establishment of a real feeling of interest in the continued success of the organization.

To collaborate with Mr. Hughes, general manager, and Lincoln G. Dickey, business manager of the orchestra, Donald C. Dougherty was retained by the orchestra management this season as publicity counsel to project the idea of the civic service as well as the cultural contribution of the symphony orchestra, to the community.

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at

The Plaza—Fifth Ave. at 58 and 59 Streets  
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### Program

- I.
1. Morning Dew ..... Grieg
2. The Poet's Heart ..... Grieg
3. Sun of the Sleepless ..... Schumann
4. A Heavy Tear ..... Tchaikowsky
5. Invocation to Sleep ..... Tchaikowsky
6. Woods of Spring ..... Rachmaninoff
7. Death's Serenade ..... Moussorgsky
- II.
- Oh! My Heart Is Weary ..... Goring Thomas
- Recitative and Aria from "Nadeshka."
- III.
1. Le Chevalier de belle Etoile ..... Augusta Holmès
- (By request)

2. Cinq Mélodies populaires Grecques ..... Maurice Ravel
- (a) Le Réveil de la mariée.
- (b) La-bas vers l'Eglise.
- (c) Quel galant!
- (d) Chanson des cueilleuses de lentisques.
- (e) Tout Gai!
3. Carnaval ..... Fourdrain
- IV.
1. I Love Thee ..... Henry Holden Huss
2. Summer Night ..... Henry Holden Huss
3. When Stars Are in the Quiet Sky ..... Chadwick
4. Song of Spring ..... J. R. Cathcart
5. Tomorrow ..... Henschel
6. Whither ..... Canfield

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# CHICAGO HAILS ITS NEW BARITONE

At His Debut As FIGARO in "THE BARBER OF SEVILLE"  
December 29, 1921

## SPANISH BARITONE TRIUMPHS IN DEBUT AS FIGARO IN "BARBER OF SEVILLE"

The evening's Figaro, Vincente Ballaster, a Spanish baritone of large reputation, was new, not only to the cast, but to Chicago. He made it immediately evident in the "Largo al factotum" that he was quite as good as the word which had preceded him. He sang this early song of his so brilliantly, in fact, that consequent applause stopped the opera a full half minute.

### A DEFT ACTOR

Ballaster is possessed of a voice of some size, high of placement, with a deal of roll and carry to it. In some of the "dry recitativ" in the first act he displayed a simply astonishing virtuosity of lightning like vocalization. His singing is facile and smooth, and betrays long and happy training in the Italian school.—*Chicago Herald and Examiner*.

### BALLASTER A DISCOVERY

Vincente Ballaster, who sang Figaro, made a brilliant debut before a public to whom he was utterly unknown. From the first lusty, full ringed tone of his in the "Largo" in the wings, the wise heads, and even the tenderfoots in music must have known that they were again face to face with a "discovery." Then, when he finished the aria in magnificent bravura style, the house rose at him, with a mighty storm of applause, establishing him, ipso facto, as one of the great artists of our troupe.—*Chicago Evening American*.

With Vincente Ballaster to sing and act the Figaro, we had an exemplary baritone in one of the famous opera roles. Youth, a voice of brilliance and quality, an easy grace and elegant manner were traits and accomplishments which made this young Spaniard's debut one of the most important of the season, and his future appearances will be welcome indeed. He made a certain hit as the village factotum and deserved all the hearty applause which came to him.—*The Daily News*.

Ballaster has all the gifts of a great baritone, plenty of fine voice, skill enough in using it, grace, and authority of interpretation, and the personal dash necessary to a popular success. The part of the Barber is a greater test of a baritone's fine qualities than of those which will sell out a house to lovers of gigantic singing.—*Chicago Daily Journal*.

Ballaster is an acquisition—Voice, Temperament and Art—the whole combination.—*Chicago Evening Post*.

Leaving Ballaster for the last, though with the hint that he is worthy to be classified among exalted companionship, he has youth, he has charm, he knows the value of his part of the stage picture, and he has the true, meaty and exuberant Italian voice. Also, he knows how to act.—*Chicago Daily Tribune*.

### AGAIN,—AS "RIGOLETTO"

Young Ballaster proved himself as great in tragedy in Rigoletto as he had previously proved himself great in comedy as Figaro. It was a notable thing to pick up the role in the final act, and then to make himself part of the performance.—*Edward Moore in the Chicago Tribune*.

This young man is a find. He sang the last act with such dramatic power and tonal beauty as emphasized his success on his first appearance.—*Karleton Hackett in the Chicago Evening Post*.



Photo by Apeda, N. Y.

Management: MUSIC LEAGUE OF AMERICA, 8 East 34th Street

New York

Personal Representative: A. BAGAROZY, Aeolian Building, New York

## DESPITE UNFAVORABLE CONDITIONS, VIENNA OPERA OPERATES WITHOUT DEFICIT

Pan-Germans Object to Italian Language Performances—Wymetal, Stage Manager, Returns to the Fold—Kienzl's "Kuhreigen" Revived—Vera Schwartz Successful in Jeritz's Place

Vienna, December 20, 1921.—All reports to the contrary notwithstanding, Vienna opera is functioning without a deficit, and this is not a small thing to say nowadays, for the expenditures have grown beyond all calculations. But so has the income, and there are evenings when the profit of the opera amounts to 3,000,000 kronen. However, guests come and go and their fees swallow huge sums. On the other hand, one could not make the opera go without these expensive visitors, and—what is more important—the artistic standard of the theater is all the better for it. Richard Strauss is in the United States and the institution is now in the care of Franz Schalk, his co-director, who is carefully guarding the traditions of the house.

### A TEMPEST IN A TEAPOT.

A few weeks ago, however, Schalk made an innovation: He produced several Italian operas in the original Italian, whereupon the so-called "Grossdeutsche" (Austrian Pan-Germans) arose in their wrath and went so far as to introduce an interpellation in the Austrian Parliament demanding that the State Opera be henceforth forbidden to produce operas in foreign languages.

The defense of his action, which Director Schalk made in a talk with your correspondent, is interesting to Americans, as it embodies the most valid objections usually made against opera in English, as applied to the German vernacular. It is certainly significant that the director of the leading German Opera, where (as in all Germany) opera is given only in the native tongue, criticizes this system for aesthetic reasons, and specifically cites the practice of the New York Metropolitan as the "ideal." Speaking of the miserable German translations of Italian operas (including the Italian opera of Mozart) he said:

"The musical phrase in these translations is usually so distorted and deformed that it almost loses its power of effect. The problem of producing Mozart's 'Don Giovanni,' that has occupied the biggest minds in the profession for a century, lies only in the difficulty of giving in German the work that Mozart originally wrote in Italian. The accentuations are totally misplaced in the German language and one has to resort to most unbelievable expedients in order to get the German accent at least to approximate the Italian. The 'secco-recitativo' simply can not be done in German. Max Kalbeck devoted half a lifetime to this problem, and in fact the recitativos that he has made are the most fluent of all the translations hitherto made. Were I not afraid of being stoned, I would give Mozart's 'Don Giovanni' only in Italian. The respect for 'originals' is ingrained in the German character. I am as good a German as any one and it is just for this reason that I am for giving Italian operas in Italian."

And here Director Schalk gave the startling information that far from objecting to singing in a foreign tongue, the most celebrated German artists in various cities sent requests to be permitted to participate in the Italian performances of the Vienna Opera.

### "LES ADIEUX, L'ABSENCE, AND LE RETOUR."

It was quite against his own intentions that Wilhelm Wymetal, for many years a successful conductor and incomparable stage manager at the Vienna Opera, played a practical joke on his company. But the Opera didn't mind, so the joke was on him. And the story is this:

Wymetal wanted a change and an independent position and although Director Schalk offered him heaven and earth to make him stay at his post he accepted the directorship of the Hamburg Opera and left for Hamburg. And he stayed there one month, for the "change" proved too much for him, and he came back to Vienna with amazing speed. The Opera was glad, of course, for it missed sorely this able man, whom it would be very difficult, if not impossible, to replace.

### VERA SCHWARTZ SCORES SUCCESS IN JERITZ'S PLACE.

The Vienna Opera has now definitely arrived at the much maligned "star system." The days are gone when one artist could draw entire Vienna throughout a whole season. Everybody wants to go abroad, to make a name and, more still, to bring back home some foreign "valuta." The result: Guests come and guests go.

Thus Vera Schwarz of the Berlin State Opera was engaged in place of Mme. Jeritz. This beautiful woman, with her warm, finely cultivated voice, now scores success after success. The Dresden tenor, Richard Tauber, is winning the public equally fast. Maria Olszewska, a con-

tralto from the Hamburg Opera, has created a sensation and is sure eventually to make her way to America.

Maria Ivogün of the Munich Opera, who has always enjoyed great popularity in Vienna, where she was a "steady" guest, is lost to us for the present. Her appearance as Zerbinetta in Strauss' "Ariadne" was always a feast. Selma Kurz, who left the stage since her return from an American tour because of some nervous trouble, appeared again two weeks ago in the role of Gilda in "Rigoletto." Her voice has not suffered and she is repeating her former success. Leo Slezak, the tenor, whose American contract has not materialized as yet, is singing at our Opera once more.

### KIENZL'S "KUHEREIGEN" REVIVED.

Kienzl's "Kuhreigen" which had its triumphant premiere exactly ten years ago at the Vienna Volksoper, is one of the first of the season's novelties at the "Opera Theater," for this is the new name of what was hitherto the "State Opera." Kienzl's work, very carefully prepared, did not make a big impression on the first night, but scored

"Miss Peterson is a soprano of many delightful attributes."—*Omaha Bee.*



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### MAY PETERSON

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bigger success in subsequent performances and will in all probability remain in the repertory. Lotte Lehmann, with all the charm of her voice and personality, made a splendid Blanchefleur.

LUDWIG KARPATZ.

### Elly Ney Soloist with Orchestras

Elly Ney was soloist with the Chicago Symphony Orchestra, under Dr. Frederick Stock, for January 13 and 14 at Chicago. She played the Brahms B flat piano concerto. On January 10, Mme. Ney gave her first Canadian concert—a recital in Three Rivers; her program included a Brahms sonata, a Beethoven sonata and a group of shorter pieces.

Following her Chicago engagement, Mme. Ney returned to New York for her second orchestral concert with Willem Van Hoogstraten conducting. This concert took place on January 16 at Carnegie Hall, when Mr. Van Hoogstraten led the Philharmonic Orchestra and Mme. Ney played the Mozart B flat piano concerto.

### Philadelphia Philharmonic Society Concert

A large audience attended the second concert of the season given by the Philharmonic Society of Philadelphia at

the Academy of Music on the evening of January 8. This organization of ninety pieces, of which Josef Pasternack is the conductor, is recruited solely from the Philadelphia Orchestra and is doing much to spread the gospel of good music in the Quaker City. Mr. Pasternack demonstrated his ability with the baton in the Beethoven "Egmont" overture, the Saint-Saëns prelude to "Le Deluge" (in which the violin solo was played by Emil Schmidt), the Tchaikowsky "Capriccio Italien," etc. Generous programs are provided by the Philharmonic Society and encores by soloists and the orchestra are taboo, but the applause was so overwhelming at the conclusion of two intermezzi from "The Jewels of the Madonna" that Mr. Pasternack was compelled to repeat one of them. Handel's D minor concerto grosso for string orchestra was given an excellent reading with Mr. Pasternack at the piano. Elizabeth Gutman, soprano, and Michel Penha, cellist, were the soloists of the occasion, and both artists won the approval of their audience. Mr. Pasternack was at the piano for Miss Gutman.

### Music at Education Convention

The Pennsylvania State Education Convention, held at Altoona, Pa., December 27-29, was given a series of thrills when, for the first time in its history, music was injected into its heretofore rather lifeless body. Dr. Hollis Dann, head of the State Department of Music, and his versatile accompanist, Robert Braun, were the chief factors in revivifying the otherwise serious convention.

Although only twenty minutes preceding every meeting was given over to Dr. Dann, it was fully appreciated by all superintendents and teachers present that this outburst in song put everyone in a happy mood, ready to receive the verbal message from such men as Dr. Thomas E. Finegan, superintendent of the State Department of Public Instruction; Dr. J. J. Tigert, U. S. Commissioner of Education, etc.

These very superintendents, who for so long past have not given music its rightful place beside other subjects in the public school, were thrilled as they sang along with the crowd of 2,000, and we dare say that this started a wave of approval that is bound to sweep into every nook and corner of the State of Pennsylvania with the personality of a Dr. Dann behind it.

One of the most vital papers of the convention was "The Power of Music," dramatically read by Dr. John T. Watkins, choral director of Scranton, Pa.

The excellent meetings of the music sections were entirely due to its chairman, Howard Bly, of Carbondale, Pa.

Robert Braun appeared as piano soloist in a short program which included "Concert Etude," by Sternberg, dedicated to Mr. Braun, which, by the way, is being recorded on the Duo-Art by Josef Hofmann. Mr. Braun received an immediate re-engagement on the head of his success as pianist and "gloomdispeller," a title given him after his compelling song leading after the convention.

Dr. Dann was ably assisted by a quartet comprising Gertrude Schmidt, soprano, head of West Chester Normal School music department; Florence MacDonagh, contralto, Indiana State Normal School; Robert Bartholomew, tenor, head of music department of Indiana State Normal, and Dr. John T. Watkins, basso, conductor, of Scranton.

### Namara to Sing "Thais" Here

Marguerite Namara, soprano of the Chicago Opera Association and who achieved another notable success at the second performance of "Thais" in that city on January 14, will also be heard in the title role of the same opera when the company comes to New York.

### Althouse in the West

Paul Althouse, tenor of the Metropolitan Opera Company, is singing this month in concert in the states of Colorado, Wyoming, Idaho, Washington and Oregon. Mr. Althouse will not finish his Western tour before March.

### Buffalo Hears Easton with Orchestra

On January 10, Florence Easton, of the Metropolitan Opera Company, appeared as soloist with the New York Symphony Orchestra in Buffalo. Albert Coates conducted.

### Pavloska to Appear in Battle Creek

Irene Pavloska, mezzo soprano of the Chicago Opera Association, will be soloist with the Orpheus Club at Battle Creek, Mich., on February 6. Miss Pavloska will sing an aria and two groups of songs.

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## PRESS COMMENTS

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### PARIS:

"The American violinist is one of the most thorough aristocrats of the musical world, in person, in manner, and above all, in his conception of his art. The violinist gave proof of a virtuosity unsurpassed by any of his contemporaries."—*New York Herald* (Paris Edition).

"Mr. Albert Spalding had a great success last Saturday, especially for the beautiful manner of his treatment of the Sonata in D of Corelli, and some pieces of Bach for violin alone. It would be difficult to give a more vital interpretation of the d'Enesco Sonata."—*Le Gaulois*.

"Mr. Spalding is a remarkable violinist, possessing style, a vital and supple sonority that he gives generously to his playing. His technic is without flaw."—*Comoedia*.

### AMSTERDAM:

"Albert Spalding plays with ardent force without the least ostentation. I find him a master, whom I can appreciate the more after having heard on the same platform those that can not even approximately lay claim to that title. What a superb tone he produces! It is often long drawn out like the proud display of a peacock's feathers! He has masterly staccati, pizzicati and harmonics. His interpretations are broad, powerful and majestic."—*De Telegraaf*.

### THE HAGUE:

"The advertisements did not say too much of Albert Spalding. He is one of the greatest violinists I have ever heard. Diligentia Hall became transformed into an enchanted garden filled with golden sounds!"—*Vranoven Kranick*.

"He played the Prelude and Gavotte of Bach for violin alone with a transparent brilliancy, an aesthetic quality of tone, which in fineness of thought and splendor of volume demonstrated a noble genius and an unselfish interpreter. And this is true of everything played by this splendidly unostentatious man. Imagine, then, how he played the Cesar Franck sonata! Uplifting and impetuous, wondrously beautiful, true and pure in style, entirely devoid of the exaggerated pathos or dramatic pose one so often hears nowadays! In short, a tremendous success, crowned by a great wreath presented at the close of the recital to this sublime violinist!"—*Het Vaderland*.

### ROTTERDAM:

"Albert Spalding seems to us one of the most complete personalities among the great violinists of the day. He is deeply musical, has temperament, and his technic is splendid—nay, complete. His bowing is sparklingly light, his harmonics amazing and his trills magnificently even!"—*Courant*.

### LONDON:

"Mr. Spalding evidently deserves the high esteem in which he is held in his own country. His tone is full and musical and his intonation excellent; this last was especially noticeable in the double-stopping in an arrangement of the A major Pianoforte Valse of Brahms."—*Ernest Newman in The Sunday Times*.

"He is a violinist who is emphatically worth hearing. In point of fact—he plays even better now than he used to—with quite extraordinary power and brilliance. Some of Brahms' Hungarian Dances he played, among other things, with irresistible verve and effectiveness."—*The Westminster Gazette*.

### "AN EXCELLENT VIOLINIST."

"However good he was before the war, it is impossible to resist the conclusion that he is even better now. He proved himself fully competent to meet all demands. In Bach Mr. Spalding passed the supreme, the ultimate test. He knew what he wanted, and what Bach wanted, and he was able to express it without hesitation or uncertainty."—*The Daily Telegraph*.



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## FOREIGN NEWS IN BRIEF

## WEINGARTNER OPERA FOR ROME.

Rome, December 16, 1921.—Weingartner's opera, "The Village School," based on the Japanese tragedy, "Bushido," is to be produced as a novelty at the Costanzi. The work was produced for the first time about two years ago in Vienna. G. G.

## GERMANY TO HEAR MALIPIERO WORK.

Turin, December 16, 1921.—A youthful work of G. Francesco Malipiero is shortly to be produced in Germany. It is a symphonic trilogy called "Le Sinfonie del Silenzio e della Morte" and has been published by Rahter of Leipzig. G. G.

## A NEW FANCHETTI OPERA.

Naples, December 16, 1921.—The San Carlo Theater of Naples will produce as a novelty of this season "Glaucio," an opera by Alberto Franchetti, the composer of "Germania," which was produced some years ago at the Metropolitan. The libretto of the new opera is by Morselli and Forzano. G. G.

## AEROPLANE FOR BUSY CONDUCTOR.

Prague, December 16, 1921.—Rhené-Baton has made a record of speed in going by aeroplane from Paris to Prague in order to conduct a concert there and returning immediately to Paris.

## BUCHAREST HEARS ITALIAN MUSIC.

Bucharest, December 16, 1921.—A very successful concert took place recently in Bucharest, conducted by Alceo Toni, and consisting entirely of Italian music, old and modern, the program including works by Vivaldi, Paisiello, Locatelli, Bertoni and a romantic suite, "Le Fontane di Roma," by Ottorino Respighi, which were played for the first time on this occasion in Roumania.

## MAHLER'S LETTERS TO BE PUBLISHED BY WIDOW.

Vienna, December 20, 1921.—Alma Maria Mahler, widow of Gustav Mahler, is preparing his letters for publication. They are to appear under the auspices of a German publishing house and negotiations are under way for their translation into English.

## A SCHNABEL EDITION OF BEETHOVEN.

Berlin, December 20, 1921.—A new annotated edition of the Beethoven piano sonatas will soon be published by the Ullstein Company. The editor is Artur Schnabel, generally regarded here as the best present interpreter of Beethoven.

## NEW SCHEINFLUG OPERA TO HAVE PREMIERE.

Berlin, December 21, 1921.—The premiere of "Das Hofkonzert," a comic opera by P. Scheinflug, is to be given shortly at the Charlottenburg Opera.

## ANOTHER NEW REZNICEK SCORE.

Duisburg, Germany, December 16, 1921.—"Traumspiel-suite," a new work of E. N. Reznicek for grand orchestra, has just had its very successful premiere under Conductor Paul Scheinflug in Duisburg.

## FRANKFURT'S BARTOK PREMIERES DEFINITE.

Frankfurt, December 18, 1921.—Béla Bartók's one-act opera, "Duke Bluebeard," and the same composer's ballet, "The Carved-Wood Prince," will be performed for the first time anywhere in Frankfurt on April 1.

## TOO RADICAL FOR THE STAGE.

Frankfurt, December 16, 1921.—Frankfurt has just witnessed the premiere of an opera by the ultraradical composer, Paul Hindemith. Its title is "Sancta Susanna," and it was performed in concert form at Symphony Hall. If the action is as radical as the music, a stage performance is probably out of the question at present.

## A PFITZNER WEEK.

Berlin, December 20, 1921.—Berlin is to have a "Pfitzner Week" in the second half of January. This festival, devoted exclusively to a cyclic presentation of the principal works of the German composer, who is generally regarded as the biggest figure in the present German musical world, next to Strauss, will be given by the Berlin Opera and the "Anbruch" Society in conjunction. The opera will present "Palestrina" and "Christelflein" on January 22 and 24 respectively, and the "Anbruch" will present one evening of Pfitzner chamber music, one of Pfitzner's songs and two performances of the composer's latest work, "Von Deutscher Seele," a cantata for chorus, solos and orchestra.

Professor Pfitzner will conduct his own operas and will participate in the chamber music and song recitals, while the first performance of the cantata will be conducted by

Selmar Meyrowitz. Simultaneous with the Berlin performance, there will be another first performance of the cantata in Stuttgart under Fritz Busch, and shortly thereafter it will be performed in Vienna, Cologne, Mannheim and Schwerin.

## DANCING TO BE FREED FROM MUSIC.

Frankfurt, December 20, 1921.—A very interesting premiere of "The Seven Dances of Life," a dance-poem by Mary Wigman, set to music by H. Pringsheim, has recently taken place at the Frankfurt Opera.

In "The Seven Dances of Life" Mary Wigman, a prominent dancer herself and an ardent reformer of her art, has tried to materialize to some extent her ideas on dancing. Her theory is that dancing is, or at least should be, an art in itself, a pure expression of movement and rhythm, and not an outcome of music, or in any way depending on it. Her "poem," at any rate, proved to be a very interesting experiment, which startled both audience and press. The story is that of a slave girl, condemned to death, who is given a last chance of escape if she can disclose to the old king by one of her dances the "meaning of life." So she dances the seven symbolic dances of life.

The performance by the author herself was excellent. The well adapted music kept appropriately in the shadow, though one can not help remarking that, since it was at all present, the dancer's reformatory mission of freeing the dance from music seemed not to have reached its goal as yet.

## ITALIAN PRIZE COMPETITION.

Bologna, Italy, December 16, 1921.—The "Musica Nuova"

## St. Olaf Needs No Claque

Manager M. H. Hanson, who has just returned to his desk for a brief visit, interrupting his tour with the St. Olaf Lutheran Choir, reports that the success of the tour is astonishing. He states that his keenest expectations have been surpassed. The audiences have been immense, he states, the choir singing in the biggest halls available, such as the Arcadia in Detroit, the Coliseum in Toledo, the Armory in Akron, Elmwood Music Hall in Buffalo, Convention Hall in Rochester, etc. The audiences, which on previous tours were enthusiastic, are now exceeding their former degree of enthusiasm and giving the choir and its leader, Prof. F. Melius Christiansen, ovations.

At Buffalo the ovation took on such proportions that a well known critic of one of the papers said: "One would almost suspect that Mr. Hanson has brought the Italian claque from the Metropolitan Opera House along with him; but an Italian claque would never be able to arouse such enthusiasm over Bach and the other old masters."

## Cisneros Sings Fascinating Spanish Work

An unfamiliar and fascinating Spanish song by Alvarez, entitled "Los a jos Negros," was sung by Eleonora de Cisneros at a concert she gave in the ballroom of the New York home of Adolph Lewisohn, January 10. As given by Cisneros, whose knowledge and understanding of Spanish music excels, the song proves an important concert number. During her last season at the Royal Opera at Madrid, she realized the beauty of the Alvarez song and placed it in her Spanish group on concert programs, singing it wherever she appeared in concert during the past few seasons. Cisneros has made a deep study of the music and costumes of Spain; her diction in Spanish is excellent, and her interpretation therefore shows complete understanding of the work.

## "Die Tote Stadt" Heard in Dresden

Dresden, December 12, 1921.—Korngold's "Die Tote Stadt" has just been performed for the first time at the Dresden Opera House and has achieved thorough success, impressing both connoisseurs and laymen alike, which is

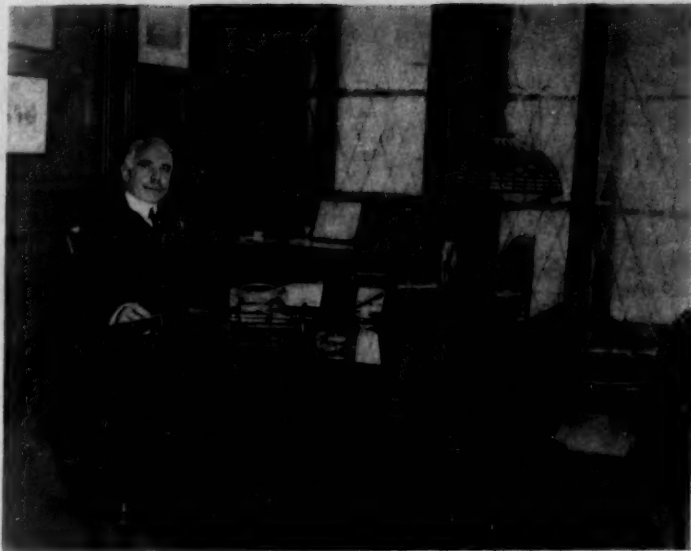


Photo by Alexander A. Brown

## OTTO H. KAHN.

whose activities in the field of music have made him as well known there as in banking circles, where he is the president of Kuhn, Loeb & Co. Mr. Kahn is chairman of the board of directors of the Metropolitan Opera, actively interested in the Philharmonic Society and a vice-president of the Caruso American Memorial Foundation, besides having a number of other irons in the musical fire. To him America was largely indebted for the visit of the Diaghileff Russian Ballet and the transcontinental tour of the orchestra from the Paris Conservatoire.

society of Bologna, in conjunction with the publishing house of Pizzi & Co., has announced a national competition for a piano sonata to be held on July 15, 1922, the first prize being 500 lire. The chosen work will be performed and published. G. G.

always a sound proof of a work's artistic value. The execution of this novelty was worthy of the fame of the Dresden Opera in every way. Among the soloists, Richard Tauber, as Paul, distinguished himself. Marietta, as rendered by Helena Forti, was perhaps a trifle too "heroic" for this role. The staging was splendid, and, last but not least, Conductor Kutzschbach came quite up to expectations.

## Jenny Skolnik Progressing

Dresden, December 12, 1921.—Jenny Skolnik, the fine American violinist, repeated a few days ago her initial success of last fall. This young artist is progressing continually. Her playing of a Reger sonata (for violin alone) was the finest example of technical command which we have witnessed here for some time. She further excelled in a violin concerto by Jules Conus. All the critical comments were full of enthusiasm. A. I.

## Dilling's Pennsylvania Dates

Mildred Dilling, recently called by Chicago the "De Fachmann of the Harp," played two Pennsylvania dates the first week in January, Monessen on January 5 and Pittsburgh on January 6. Judging from recent newspaper criticisms, this artist has acquired a position of pre-eminence for herself in the world of harpists that few players of this instrument can equal.

## Burke Begins 1922 Engagements in Indiana

Tom Burke, opera and concert tenor, whose present season has included appearances in New York and vicinity, Texas, the Carolinas, St. Louis and a number of cities in the Middle West, began his 1922 engagements with a recital at South Bend, Ind., January 8.

## Simmons Heard in Concert in New York

On December 21, William Simmons was heard in a concert given at the home of Mrs. Richard S. Barnes in New York. Meta Schumann provided excellent accompaniments for the baritone in songs by Haydn, Handel, Secchi, La Forge, A. Walter Kramer, Burleigh and Lohr.



Only New York Recital This Season

JOSEPH BONNET

The Foremost French Organist

At Aeolian Hall, Tuesday Afternoon, January 31st, at 3 o'clock

Mr. Bonnet has returned from a triumphal Canadian tour extending from Halifax to Victoria, B. C. and the Pacific Coast to New York.

Seats on sale at Aeolian Hall

MANAGEMENT: WOLFSOHN MUSICAL BUREAU, 8 E. 34th ST., NEW YORK



# Each New Role a New Success

## AS "JULIETTE"—December 21, 1921.

"Miss Mason's Juliette was new, but it showed plainly why she was a sensational success when she appeared in the role at the Paris Opera. To hear the easy, lilting, unfaltering grace of her Valse song,—was the heart and soul of romance in opera and a superlative performance beside."

—Edward Moore in the *Chicago Tribune*.

"Mme. Mason sang excellently. The Valse song was brilliant and warmly applauded, and her singing in the balcony scene was very lovely."

—Karleton Hackett in the *Chicago Eve. Post*.

## "JULIETTE WORTHY HER ROMEO"

(Muratore)

When the Juliette is worthy this Romeo, the fate of the opera for that night is assured,—and so it was last night. The Auditorium has launched many a Juliette, yet none with a finer sense of musical fitness and distinction. From her entrance,—the public was hers, and there was every reason to agree with them. This is music fitted to the limpidity and clarity of Mason's voice.

—Herman Devries in the *Chicago Eve. American*.

"Her demeanor was charming and refined and her singing loveliness itself. The justly familiar 'Je veux vivre' as done by her came about as close as anything this season to causing a breach in the No-encore rule."—Paul Bloomfield-Zeisler in the *Chicago Herald-Examiner*.



Eugene Hutchinson Photo, Chicago

AS "JULIETTE"

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Soprano

CHICAGO  
OPERA CO.



Matsena Photo, Chicago

AS "MANON"

## AS "MANON"—December 27, 1921. "ATTAINS SUPERB HEIGHTS"

In the third and fourth acts she was superb. Several long held high notes glittered and shone like diamonds. All in all, her Manon was very satisfactory.

—Chicago Journal of Commerce.

## "EDITH MASON DEPICTS CHARMING MANON IN MASSENET OPERA"

It was Miss Mason's first performance of the role in this part of the world and it put her in possession of another addition to her unbroken chain of successes. Those who have heard her sing will know, without telling, that her vocal success was assured from the beginning. The third act solo that ends with the Gavotte, was one of the fine things she has done this season. Take an artist with as lovely a voice as hers, and with as thorough knowledge of how to sing as she has, and the result is fairly certain to be enthusiastic applause.—It was.

—Edward Moore in the *Chicago Tribune*.

## "EDITH MASON SCORES ANOTHER SUCCESS IN THE TITLE ROLE OF MANON"

Miss Mason sang the title role,—sang it extremely well. On the side of the pure lyric, she contributed a sparkling gem in her singing of "Je marche sur tous les chemins," a thing with the lost touch of 18th century elegance about it. Done with a delicacy, a perfection of taste, a loveliness of sheer voice that brought long applause from the audience, it reminds us that it would be something of an event if Mason were to appear in recital with a lot of old French "chansons" on her program.

—Paul Bloomfield-Zeisler in the *Chicago Herald-Examiner*.

"Mme. Mason sang delightfully, with great variety of tone color and admirable vocal control. It was fine singing."

—Karleton Hackett in the *Chicago Eve. Post*.

"Miss Mason's appearance was a ravishing picture, and each new costume was a fresh pleasure to the eye. She has never looked prettier nor has she ever sung so exquisitely."

—Herman Devries in the *Chicago Eve. American*.

MANAGEMENT: WOLFSOHN MUSICAL BUREAU, 8 EAST 34th STREET, NEW YORK

Fall Season of Concerts — 1922 — Now Booking

## COLORADO S. M. T. A. HOLDS FIRST ANNUAL CONVENTION IN DENVER

Denver, Col., December 30, 1921.—The Colorado State Music Teachers' Association, which was enthusiastically formed a year ago, held its first annual convention in Denver December 27, 28 and 29, at the commodious Wolcott School auditorium, which was numerously attended by delegates from various towns throughout the State as well as by local musicians.

The convention opened Tuesday evening with a reception and concert, the program being of exceptional interest and introducing several delightful musicians, i. e., Beatrix Hurley-Carpenter and Edith Kingsley Rinequest, pianists, of Denver; Irving Miller, vocalist, of Greeley; Mrs. Harry E. Douglas, vocalist (Mary Reynolds Guerber, accompanist), of Boulder; Stella Toffler-Myers, vocalist (Caroline Holme Walker, accompanist), of Windsor; Eugene Shaw Carter, violinist, of Greeley.

Wednesday morning John C. Kendel, president of the body, opened the convention with an address of welcome. One hundred and fifty members are now enrolled in the association and under present plans 1,000 more applications are expected. Following Mr. Kendel, Mrs. Monroe Mark-

ley, of Longmont, spoke on the subject of "High School and College Credit for Applied Music." Discussion of the question favored vigorous steps in securing recognition of music in the curriculum of schools throughout the State. "Public school music as a factor in the development of music in the community" was urged by Cora Hoffner, of Colorado Springs. Dr. Lindsay B. Longacre, of Denver, and Clarence Reynolds, city organist, spoke along the same lines on the "Relationship of Church Music to the Appreciation of Music in the Community."

Wednesday afternoon a discussion of "Standardization of Teaching Material" was led by Edwin J. Stringham and Mrs. James M. Tracy.

Following this an excellent paper, "Musicianship versus Mere Technique," was given by Anna Knecht. The last discussion of the afternoon, "School and Amateur Orchestra as an Aid to Musicianship," was directed by J. C. Richards, of Sterling.

Wednesday evening the city gave a Christmas concert at the Municipal Auditorium which the convention attended (Continued on page 41)

## CHARLESTON HEARS "MESSIAH" AFTER LAPSE OF MANY YEARS

Lucrezia Bori Sings to Sold Out House—Pietro Yon and Kathleen Parlow Heard

Charleston, S. C., January 4, 1922.—The musical season was opened again this year by the Charleston Musical Society. Concerts have followed each other in rapid succession.

Ernest Schelling gave some of the finest Bach playing ever heard and a Schumann "Carneval" with splendid effects.

Lucrezia Bori, charming and incomparable in a costume recital of old Italian, French, English and Spanish songs, completely won all who heard her. The house was sold out. To the gifts of youth, beauty, grace, and a voice of exquisite quality she adds an intellectual conception which makes her art a thing apart.

Close upon the heels of this concert followed the first of the Concert Intimes of the society. Mendelssohn's trio in D minor was given an adequate reading by Emily Magrath, Ruth Baynard Bailey, and Maud W. Gibbon, pianist, violinist and cellist respectively. Theodore Koster and Spencer Atkinson gave an excellent performance of the Albeniz Spanish rhapsody for two pianos, and the Forellen quintet of Schubert, which closed the program, was given with all the ease and finish of an established organization rather than by a group which, it was ascertained, had had but a few weeks' rehearsals. Not only to Theodore Koster, George Gaskell, Tony Hadgi, Maud Gibbon and Carl Behr, who comprised the quintet, but also to all the participants in the program must be given the credit for presenting one of the best Concerts Intimes ever given by the society.

Pietro Yon came for a return engagement under the auspices of the Bishop England High School, and luckily nothing went wrong this year with the organ of the Cathedral of St. John the Baptist, and Yon, therefore, was heard at his best. The youthful choristers, under Father O'Brien's able conductorship, have been doing good work

during the past year, and gave a delightful account of themselves in Yon's "Jesu Bambino," with the composer at the organ. Much is to be expected of these youngsters in the future when the voices are sufficiently stabilized to permit of more difficult part singing.

Kathleen Parlow, with a tone as large and as broad as her masculine confreres, captivated her audience in a splendidly chosen program which gave her opportunity for disclosing her intellectual musicianship and ripe art.

Music lovers of Charleston deeply regret that the splendid small orchestra, ably conducted by Theodore Koster at the Garden Theater, will be disbanded at the close of the week. This organization has been presenting unusually high class program music under the most adverse conditions. Being placed in an unusually deep and narrow pit and totally out of sight, considerable tone volume has been lost and the conductor's work decidedly hampered. It is to be hoped that the theater managers, to whose attention these facts have been brought, will reconsider their decision and replace the orchestra under more advantageous conditions.

A noteworthy event, taking place on Tuesday evening, December 20, at St. Philip's Church, was the presentation, after a lapse of many years, of Handel's "Messiah." All credit for the giving of this Christmas oratorio is due to Mrs. Wm. G. Locke, the able organist of the church, who, with boundless energy, organized the Oratorio Society and drilled it thoroughly for the purpose of presenting this magnificent work yearly to Charleston music lovers. Volunteers from every parish in the city brought forth a chorus of over a hundred voices, and these, together with Elsa Bargmann, soprano; Ida Wiets, contralto; William G. Locke, tenor, and Frank Myers, bass, as the principals, gave a performance that will long be remembered. Miss Hyams, the director of the chorus of the Musical Art Club, ably assisted Mrs. Locke by assuming the baton at the final rehearsals and concert, it being impossible to place so many singers in a position where Mrs. Locke, as organist, could be seen to continue the directorship. Miss Hyams' ability to carry out the ideas of Mrs. Locke was amply demonstrated by the success of the undertaking. And to Mrs. Locke falls not only the credit for the conception and ful-

## CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

*Manuscripts are submitted at the risk of the composer*

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's Note.]

Mrs. F. S. Coolidge—\$1,000 for a string quartet. Contest ends April 15. Hugo Kortschak, Institute of Musical Art, 120 Claremont avenue, New York City. Contest held annually. William Burnett Tuthill, 185 Madison avenue, New York.

The National Federation of Music Clubs—\$1,000 for composition, the style of which is to be designated later; \$500 (prize offered by Mrs. F. A. Seiberling) for a chamber music composition for oboe, flute, violin, piano and two voices. Ella May Smith, 60 Jefferson avenue, Columbus, Ohio.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The Neighborhood Houses of New York—A silver cup for song on "Peace," one voice part; another silver cup for song lyric on same subject; three prizes of \$100 each for one-act play, community pageant and spring festival on any subject. The song on "Peace" contest ends February 1, and the one-act play contest ends March 1. Arts and Festivals Committee, 70 Fifth avenue, New York.

The American Academy in Rome. Horatio Parker Fellowship in Musical Composition, the winner having the privilege of a studio and three years' residence at the Academy in Rome, besides an annual stipend of \$1,000 and an allowance not to exceed \$1,000 for traveling expenses. Competition ends March 1. Executive Secretary, American Academy in Rome, 101 Park avenue, New York.

Chicago Musical College—Seventy-three scholarships. 624 South Michigan avenue, Chicago, Ill.

Baylor College—Scholarships ranging in value from \$105 to \$225 for high school students only. Contest ends in the spring. Baylor College, Belton, Tex.

The Pulitzer Traveling Scholarship in Music—Annual scholarship of the value of \$1,500. Current contest ends February 1. Secretary Columbia University, New York City.

filment of the event, but also a full measure of praise for her splendid organ accompaniments. M. W. G.

## Kerr Pleases Camden, (N. J.)

U. S. Kerr, bass baritone, gave a successful concert at the Young Men's Christian Association of Camden, N. J., on the evening of December 19. The Post of that city in its review of the concert said in part: "U. S. Kerr proved to be one of the finest bass cantante singers who have ever appeared in this city." Mr. Kerr was assisted by Elvira Leveroni and William Reddick.

# GABRILOWITSCH

"The audience was so large that the stage was filled with chairs to hold the overflow. Deservedly Gabrilowitsch's following is increasing."—*N. Y. Telegram*.

"He played with such poetic feeling, with such musical authority and with such command of all the technical features of the pianist's art that there was nothing for the audience to do but sit comfortably in the seats and enjoy the feast made for musical epicures."—*N. Y. Herald*.

"There are few pianists who stand alone not because of the mere fact that they are successful virtuosi or expert musicians but because of the ideal beauty and nobility which they preserve in their art. One of the chosen few is Ossip Gabrilowitsch."—*Boston Post*.

"The perfection that Mr. Gabrilowitsch sought in all his music was perfect chiseling, sustaining and undulating the musical line; an equally exquisite moulding of every phrase, even to the shaping of almost every note; an exceeding evenness of rhythm, grace of ornament and delicacy of modulation; a super-refined play of sentiment upon and through the music."—*Boston Transcript*.

For Terms and Dates Address

LOUDON CHARLTON

Carnegie Hall, New York

Mason & Hamlin Piano



# "NAMARA

**At Début with the Chicago Opera Company As Thaïs, Shows Fresh, Warm Voice, Scores Success, Wins Applause."**

(Heading in *Chicago Evening American*.)

**"She Met with the Enthusiastic Approval of Her Audience."**

—Paul Bloomfield Zeisler,  
*Chicago Herald-Examiner.*

"MUCH OF THE CREDIT FOR THE PERFORMANCE GOES TO NAMARA, WHOSE VOICE IS AS GOOD TO THE EAR AS SHE HERSELF IS TO THE EYE. IT IS A VOICE OF BRILLIANCE, WITH A RING TO IT, SMOOTH AND EVEN IN ALL REGISTERS, OF PARTICULARLY FINE QUALITY AT THE TOP. HER CONCEPTION OF THAÏS WAS THOUGHTFUL AND RESTRAINED, WITHOUT SACRIFICE ON THE SIDE OF TEMPERAMENTAL INTENSITY. SHE WAS NOT SO (SHALL ONE SAY) 'COCOTTISH' AS MOST; HER BLANDISHMENTS WERE NOT SO SPIRITUALLY TAWDRY, NOR HER CONSECRATION TO THE LOVE OF HEAVEN SO ECSTATICALLY ZEALOUS. IN THE SCENE WITH ATHANAEL AT THE BEGINNING OF THE SECOND ACT, SHE DID SOME PLAYING THAT WAS SPLENDIDLY VIVID. SHE MET THE ENTHUSIASTIC APPROVAL OF HER AUDIENCE."

—PAUL BLOOMFIELD ZEISLER, *CHICAGO HERALD-EXAMINER*, JAN. 3, 1922.

"SHE WAS, IN SHORT, A SUCCESS. LOVELY, GRACEFUL, SLIM, VERY MUCH AT HOME ON THE STAGE AND COSTUMED WITH TASTE, SHE WON THE AUDIENCE. HER VOICE IS OF VERY DELIGHTFUL QUALITY, FRESH AND WARM, IT CARRIES WELL AND IS HANDLED WITH DISCRETION. HER FRENCH, TOO, IS EXCEEDINGLY GOOD AND SHE IS INTELLIGENT. THE AUDIENCE GAVE HER EVERY PROOF OF ENTHUSIASTIC SATISFACTION."

—HERMAN DEVRIES, *CHICAGO EVENING AMERICAN*, JAN. 3, 1922.

"IN 'THAÏS' WE HAD IN THE NAME PART MARGUERITE NAMARA, WHOSE GOOD LOOKS AND



*Photo by The Drake Studio, Chicago.*

CONFIDENT STAGE MANNER AT ONCE IMPRESSED THEMSELVES UPON THE AUDIENCE, AND WHOSE VOICE HAS CLARITY AND A PLEASING QUALITY. NAMARA HAD NO EASY TASK IN THIS RÔLE, FOR SHE HAD TO FOLLOW THE VIVID AND MAGNETIC THAÏS OF MARY GARDEN. WHILE OCCASIONALLY THERE WERE SLIGHT SIMILARITIES IN THE TWO CONCEPTIONS, NAMARA'S INDIVIDUALITY CAME TO NOTICE. SHE MAY BE SAID TO HAVE MADE A VERY GOOD IMPRESSION." — MAURICE ROSENFELD, *CHICAGO DAILY NEWS*, JAN. 3, 1922.

"IT WAS NAMARA'S FIRST APPEARANCE HERE IN THE CHIEF RÔLE OF AN OPERA. SHE WAS A THAÏS MORE THAN ORDINARILY GOOD LOOKING, AND WITH AN AGREEABLE VOICE. HER PICTORIAL CHARM KEPT UP TO THE END. EVEN THE CONVERTED AND REFORMED THAÏS OF THE DESERT WAS KEYED TO WINSOME PATHOS RATHER THAN ANY FIERCE, WHITE LIGHT OF RIGHTEOUSNESS. SHE WAS MUCH APPLAUDED."

—EDWARD MOORE, *CHICAGO SUNDAY TRIBUNE*, JAN. 1, 1922.

"THE SEASON'S FIRST PERFORMANCE OF 'THAÏS' WAS GIVEN AT THE SATURDAY MATINEE, WITH MARGUERITE NAMARA MAKING HER DÉBUT IN THE TITLE RÔLE. SHE MADE A BEAUTIFUL PICTURE, AND ACTED WITH ASSURANCE. SHE WAS ABLE TO PUT AN INTEREST OF HER OWN INTO THE RÔLE.

—*CHICAGO DAILY JOURNAL*, JAN. 3, 1922.

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**HAENSEL & JONES**

Aeolian Hall, N. Y.



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Devoted to the interests of the Piano Trade.

NEW YORK JANUARY 19, 1922 No. 2180

A New York vaudeville house has two musical directors: Messrs. Daab and Graeb. Dab and Grab—some team!

Raoul Gunsbourg has been reappointed director of the Monte Carlo opera for another ten years. Apart from believing himself a composer, he is a man of sense and enterprise, and a good manager.

It is to be hoped that the Chicago Opera has not given up its announced intention of including Massenet's "Werther" in its repertory this season. With so ideal a representative for the title role as Tito Schipa available, it would be a treat to see this work which has never won in this country the success it deserves.

The plan outlined by Andreas Dippel for the extension of opera at popular prices to all the largest cities of the United States is an ambitious one. Without doubt when opera becomes as popular here as it is in European countries today, it will be organized on some such circuit system. One can only wish Mr. Dippel the best of luck, although at the same time remaining doubtful whether his scheme is financially feasible at the present day.

January 14 was the birthday of Halley, the astronomer; it was also the birthday of Jean De Reszke who is seventy-two this month. Which of the two birthdays was of the most importance to the world? Halley gazed at the stars, which do not matter to us one way or the other. De Reszke was a star himself and gave pleasure and uplift to thousands upon thousands of his fellow human beings. There may be some reason to honor Halley—our point of view does not aid us to understand it if there is—but there is certainly very great reason to honor De Reszke, who did an active work in behalf of the happiness and well being of humanity. Honor where honor is due!

The experiment which Hugo Riesenfeld is making in his theaters, with what may be called film opera, is very interesting; and not only interesting, but highly successful. It means eventually the introduction of a new art form. "Tosca" was first tried out and it went well, but, owing to the absence of practically all set numbers, it was not so adaptable as "Carmen" proved to be. The Geraldine Farrar-Wallace Reid "Carmen" film, cut to about forty minutes, is still a fine picture and the arrangements of the "Carmen" music, especially prepared by Mr. Riesenfeld, fit it like a glove. We are not, as a rule, fond of the films, but old as the picture is and familiar as the music, the performance gave us a real thrill,

splendidly played as it was by the Rivoli Orchestra under Mr. Zuro's energetic and capable direction. Mr. Riesenfeld deserves every credit for the origination of something that is bound shortly to become a most important factor in moving picture theaters. Music has long been there but never has it been so artistically combined with the pictures as in these film operas.

It cannot be said that the result of the first competition for the Prix de Paris, the principal prize offered American students who worked at the French-American Conservatory at Fontainebleau last summer, was particularly encouraging. The problem presented was an allegro for string quartet on a given theme. Just how many competitors turned in manuscripts we do not know, but none were considered worthy of the prize. Honorable mention was awarded two of the students. Is this the net result of a season's work?

## COME BACK, FEODOR

It is reported that Feodor Chaliapin will return to us next season to sing both in concert and in opera. Good news, indeed! Those who have seen his masterly presentation of Boris Godounoff this year will look forward with the utmost expectation to seeing the other roles of his repertory. His failure to please here ten years ago seems inexplicable.

## HELP NEEDED

On account of the recent unprecedented financial and economic collapse of the Austrian State, one of the leading musical institutions of the country, the Mozarteum at Salzburg has gotten into most terrible straits. This conservatory which, according to the number of pupils, is the second largest in Austria, can no longer pay the salaries of its teachers, being at present three months in arrears. The management can not even afford sufficient coal to heat the building. Some of the teachers themselves are near starvation. Their present salary is 16,000 kronen a year and the barest living expenses, just for food and lodging alone, amount to 50,000 kronen a year. It is not unlikely that the institution will have to close its doors altogether, temporarily at least. A movement to relieve the present distress of the faculty and provide for some of the most needy teachers, is being organized in Berlin. All those who are disposed to help may send contributions in care of the Berlin office of the MUSICAL COURIER and they will be acknowledged and accounted for.

## AN AWAKENING

It is interesting to read, on another page of this issue, the enthusiasm with which the MUSICAL COURIER's special correspondent in Italy, Guido M. Gatti, of Turin, greets the première of Alfano's "Legend of Sakuntala," which took place at Bologna on December 10. One wonders whether or not it will repeat outside of Italy the success which it undoubtedly won at Bologna. The book is philosophic, poetic, "far from the realism that for so many years made us ridiculous abroad and to which some of our best known composers of opera still pay their sacrifice," says Signor Gatti. The general public has not shown any particular interest in philosophic and poetic librettos; it demands plot and action—the realism that Signor Gatti dislikes. And, we think, the public is pretty nearly right. For our correspondent, Alfano's work "marks the first stage of the operatic awakening in Italy"—but what about Montemezzi's "L'Amore dei Tre re," or even "Falstaff" and "Otello"? Those seem to us already pretty good evidence of an awakening.

## PITCH

At the Eugenic Congress several months ago it was stated that it was possible to determine the amount of a person's musical talent by a series of scientific tests. Some people, it is found, are unable to distinguish differences of pitch. They are advised not to become musicians. It would seem to be wise—but is it really necessary for a congress of scientists to get together to tell us that? It was also stated that some people had a poor sense of pitch but might become good pianists, although they could not hope to be successful violinists. Where is the successful pianist who has a poor sense of pitch? Also—and there is some real sense in this—the eugenists issue warning that even perfect rating in such tests must not be taken as a proof of genius. A composer of commonplace comic operas was rated perfect in all the tests; whereas Grieg managed to get only a rating of eighty per cent. and in the pitch test he fell to fifty per cent. This should be an important message for parents who want some teacher to test their children. Few teachers will

care to submit any human being's entire lifetime, entire career, to a mere test, which is as chancy as the turn of a coin. Time is the best tester!

## YOUNGER

Our attention is called to an error which crept into the announcement that Leo Sowerby had been awarded a fellowship at the American Academy at Rome. It was therein stated that Mr. Sowerby had attained the venerable age of thirty-four. It appears, however, that he is only twenty-six. All the more to his credit to have written the number of excellent things that have already brought his name into prominent distinction in America. Mr. Sowerby is now in Rome, is getting settled and acclimated to his new environment, and has become acquainted with some of the cognoscenti, among them Montemezzi and Respighi. He dwells in good company. Congratulations and best wishes!

## A SPLENDID INNOVATION

California is a State of vast spaces, of great partially cultivated and sparsely settled areas where houses and schools are few and far between, and pleasures, except those that the people can make for themselves, almost nonexistent. The California Federation of Music Clubs has taken note of these conditions and has started a campaign to secure music records to be circulated among students of the rural schools. The plan is to supply phonograph records to the County Library, to be sent out to the teachers on their request. It is stated that the minimum supply for Los Angeles County alone would be 2,000, but that 5,000 could be used to advantage, and 15,000 for the entire State. It is also said that the reason there are so few talking machines in the schools is not the price of the machines but the cost of the records. Superintendent Mark Keppel, of Los Angeles County, stated that many schools could and would buy phonographs if the continued and unending expense of buying records was eliminated. The Federation of Music Clubs proposes to eliminate this burden of expense.

Noteworthy is the following paragraph from the official statement of the undertaking: "Our national experience of the last five years demonstrates that music is not just an amusement. It is an element of good citizenship; pupils are aided in their studies and discipline improved. The home, school, community and national spirit is strengthened, and the future of our country depends upon the building up of this national spirit from the hundreds of diverse elements that enter into our citizenship."

Nothing could be more true, and it is fortunate for California that these facts have been recognized by so powerful an organization as the Federation of Music Clubs, and that the Federation is putting music within the reach of everybody.

## SHEEP AND GOATS

The following touching selection is not, as one might readily believe, from the pen of the lachrymose editor of a musical contemporary, but from one of the New York dailies:

"What about Mister So-and-So?" asked a young woman of your editor two days ago. "I have had a good deal of his advertising, and I am thinking of studying with him." Now, it so happened that the particular gentleman in mind had made application for admission in the list of The Mail's Approved and Indorsed Music Teachers. When his name was first received it was more than familiar; in fact, it was very well known. The advertising of the gentleman appears everywhere. But when the investigation started, your editor couldn't believe his own judgment and had asked a number of others to assist. Yet there was no doubt of it, this teacher couldn't possibly help a pupil. He waxes rich on unsuspecting fools who think him a genius of pedagogy because he is a tricky schemer. "What about Mister So-and-So?" asked the young woman, and we told her. Probably she will save about \$1,000 this year and will save her throat. She is now engaged in selecting her teacher from one of The Mail's investigated list.

It may be that this incident, so graphically portrayed by the writer (who is gradually learning to write with all the tearful intensity of his old college chum, sometimes known as Beelzebub) is apocryphal. In fact, the chances are four to one that it is. If it is true, it seems as if "Mister So-and-So" would have a very good case for slander and damages against him and his paper, could he get hold of the young woman of the story. And, assuming that the story is true and that the young woman saved "a thousand dollars this year," Mr. So-and-So also made a saving. He saved \$120, which is what it costs to appear for a year on the list which the "Judge" selects, "approves" and indorses. We suggest to said "Judge" another source of income in the shape of a new book in his inimitable style, to be entitled "Face to Face With the Advertising Department: or How to Tell the Goats Who Are on Our List from the Sheep Who Are Not."



# VARIATIONS

By the Editor-in-Chief

Deems Taylor, of the World, is the queerest music critic we know and soon will be expelled from the guild by his brethren, for he writes common sense about music, addresses his articles to ordinary people and couches them in plain English. For instance this:

The self-styled music-lover in this country too often brings little more genuine comprehension to music. He is likely to be a highbrow (defined as a person educated above his intelligence), with all the mental obtuseness and snobishness of his class. He divides music into "popular"—meaning light—and "classical"—meaning pretentious. Now there is good music and bad, and the composer's pretensions have little to do with the case. Compare, for example, the first act finale of Victor Herbert's "Mlle. Modiste" with such vulgar rubbish as "Donna e mobile." Yet because the latter is sung by tenors at the Metropolitan, the highbrow solemnly catalogues it as "classical," abolishing the work of Herbert, Berlin, and Kern, three greatly gifted men, with the adjective "popular." In general, he is the faithful guardian of the Puritan tradition, always sniffing the air for a definite "message" or moral, seeking sermons in tones, books in running arpeggios. It never occurs to him that just as words are the language of intellect, so is music the language of emotion, that its whole excuse for existence is perfection in saying what lies just above and beyond words, and that if you can reduce a composer's message to words you automatically render it meaningless.

Strong words, too, are Taylor's "Music" chapter in the recently published "Civilization in the United States." He explains that the lot of the American composer is made a hard one because of the complete unconsciousness of his fellow countrymen that art is related to life. He feels a sense of futility and unreality, a more than suspicion that America doesn't want him, that he doesn't fit in, that his art is regarded with a sort of good natured contempt, and that if most American music is trivial, not many Americans would know the difference if it were profound. In the minds of most of his compatriots music ranks only as an entertainment and a diversion, slightly above embroidery and unthinkably below baseball. At best, what the American musician gets is unintelligent admiration, not as an artist but as a freak. Blind Tom, the negro pianist, still is a remembered and admired figure in American musical history; and Blind Tom was an idiot. To an American the process of musical composition is a mysterious and incomprehensible trick—like sword-swallowing or levitation—and as such he admires it; but he does not respect it. He cannot understand how any normal he-man can spend his life thinking up tunes and putting them down on paper. Tunes are pleasant things, of course, especially when they make your feet go or take you back to the days when you went straw-riding; but as for taking them seriously and calling it work—man's work—to think them up, any one who thinks that can be dismissed as a crank.

If the crank could make money, ah! that is different. Taylor points out rightly that earning power is regarded by Americans as the proper measure by which to grade artists. "This system of evaluation is not quite as crass as it sounds. America has so long been the land of opportunity; we have so long gloried in her supremacy as the place to make a living, that we have an instinctive conviction that if a man is really doing a good job he must inevitably make money at it. . . . Since such trades are so unprofitable, we argue, those who pursue them are presumably incompetent. The one class of composer whom the American does take seriously is the writer of musical comedy and popular songs, not only because he can make money but because he provides honest, understandable entertainment for man and beast. That, perhaps, is why our light music is the best of its kind in the world." In consequence, the serious American composer works more or less in a vacuum. He is out of things, and he knows it. If he attempts to say something through his art that will be intelligible to his countrymen, he is baffled by the realization that his countrymen don't understand his language. He wants to write music, and being human, wants it understood. Taylor continues:

But the minute he tries to express himself he betrays the fact that he does not know what he wants to express. Any significant work of art is inevitably based on the artist's relation and reaction to life. But the American composer's relation to the common life is unreal. His activities strike his fellows as unimportant and slightly irrational. He can't lay his finger upon the great, throbbing common pulse of America because for him there is none. So he tries this, that and the other, hoping by luck to stumble upon the thing he wants to say. He tries desperately to be American.

Knowing that the great national schools of music in other countries are based upon folk song, he tries to find the American folk song, so as to base his music upon that. He utilizes negro tunes, and when they fail to strike the common chord he devises themes based upon Indian melodies. What he fails to see is that the folk songs of Europe express the common racial emotions of a nation, not its geographical accidents.

A curious symptom of this feeling of disinheritance is the tendency of so many Americans to write what might be called the music of escape, music that far from attempting to affirm the composer's relation to his day and age is a deliberate attempt to liberate himself by evoking alien and exotic moods and atmosphere. The publishers' catalogues are full of Arab meditations, Persian dances, Hindu serenades, and countless similar attempts to get "anywhere out of the world."

In one of his essays upon communal art, Henry Cavendish speaks of "the true Mediterranean esprit, the visible art philosophy of the French race, which is essentially plastic, accepting and delineating life, free alike from dogmatism and mysticism." Try to frame a sentence like that about America. Try to make any generalization about the American spirit without using "liberty," "free institutions," "resourcefulness," "opportunity" or other politico-economic terms if you would know what confronts the American artist, above all the American musician, when he attempts to become articulate to his countrymen. We simply have no common aesthetic emotions. No wonder our music flounders and stammers and trails off into incoherence!

Edward Moore, critic of the Chicago Tribune, asks us pathetically whether music per se is immoral, as he read in the Berlin cable news that "the producers of Schnitzler's 'Reigen' were freed because only the music was held to be immoral and the court ruled that music was beyond its jurisdiction." Music never is, per se, immoral, and cannot create immoral impulses or atmosphere without the aid of an accompanying text, scene, or action. "Salome" has just been barred from the Chicago Opera. Wilde's tale, and not Strauss' music, is the cause of the ban. Play Strauss' music away from the Wilde drama, and it is symphonic utterance, very characteristic and often very beautiful, but never capable of arousing immoral thoughts or of stimulating to immoral deeds.

Also in Paris the courts do not try to put music into a straight jacket, but, according to latest reports (a cable to the Herald, January 15) they do define the limitations of music criticism, or, rather, criticism of musicians. Agnes Borgo, a Paris singer, sued the newspaper Comœdia and its critic for 100,000 francs, because (as the Herald intimates) her voice was compared to a steam whistle or something of the kind. The court ruled in favor of the plaintiff and in handing down his decision the judge said: "Critics must not compare a singer's voice with a steam whistle or incite the public to make such a demonstration as will insure that a singer will never sing in opera again. At the same time they must not use language incompatible with the terms proper to a serious criticism of a singer. Persons asking a public verdict on their artistic efforts must expect the critics to express their professional views, but at the same time they must be protected against excessively violent expressions of personal prejudice." The judgment was that the defendant pay all the costs connected with the litigation and publish the verdict of the court. Music criticism in this country should be regulated in the same manner. Too often it takes the form of ridicule and even abuse and the victim ought to have some effective means of redress. Critics are not official executioners.

J. P. F. admonishes in this fashion: "Why do you read only in the summer? I have been thinking upon the subject and I do not understand why you neglect your reading in the winter. You should read in the winter. I have selected some new books for you, and they are Liberty Hyde Bailey's "The Principles of Vegetable Gardening," Alexander Wetmore's "A Study of the Body Temperature of Birds," Emory R. Johnson's "Principles of Railroad Transportation," H. M. Vernon's "Industrial Fatigue and Efficiency," F. Van Zandt Lane's "Motor Truck Transportation," G. Keating's "Agricultural Progress in Western India," and Wallace Notestein and Frances Helen Relfe's "Commons Debates For 1629."

Lillie, a waitress in a Kansas City restaurant on Walnut street, heard her first symphony concert there recently and wrote to the manager of the or-

chestra that she "had been set dreaming of a new world." We should hate to have Lillie serve us hot coffee.

"Now that they have a music of colors, making no sound, I suggest that some Burbank come along and cross-breed it with the victrola next door."—Morning Telegraph.

After all, Nero was the only violinist who really played with fire.

And another piece of ancient musical history is that the band on Noah's ship played a b-arkarolle as the vessel steamed from shore.

Have you ever thought you had outgrown Wagner, avoided him for several years and then suddenly found yourself in your second Wagnerhood? We have.

What happened during 1921: More than 1,293,468 persons mispronounced Jeritza's name.

Exactly 268,750 artists said to us, "I know you haven't a moment," and then made us read a bookful of press notices.

Of "second Carusos," a few less than 100,000 were discovered but not produced.

Records show that one public violinist did not play Kreisler's "Viennese Caprice" as an encore, —and he put it in his regular program.

Over 10,000,000 rumors were circulated about the Chicago Opera, and only one was right—that there would be a financial deficit for the year.

There were 2,453,954 guesses made why "Ernani" was revived—and not one was right.

Three vocalists did not try to sing for recording companies. Two were dead and the third was in prison.

By actual count, 82,469 violin strings broke during the most pianissimo moments of 82,469 symphonies.

No matter how many times "Parsifal" was given, it was given that many times too often.

In writing about "Lohengrin," critics referred to Elsa 6,754 times as "virginal," and to Lohengrin 6,754 times as "the armored knight."

Geraldine Farrar and Mary Garden both claim that each was called before the curtain more times than the other. Operatic statisticians have not yet given out the year's figures as the complete reports from the claques leaders still are to be received.

Paderewski has pondered 12,765,439 times on the foolishness of giving up Chopin polonaises for the Polonaise premierships.

Fully 109,418,761 Americans have wondered what "Il Trovatore" really means.

Nearly 80,000,000 persons who read the MUSICAL COURIER in 1921 vowed that it was bigger, better, newsier, snappier, more indispensable than ever.

One musical editor agreed with them.

M. B. H. special deliveries to us: "Did you notice that Marie Rappold won in New Orleans last week at the odds of 12 to 1? If you did, don't you agree with me that she is fine at bel canter?" Yes, and if she were a hurdle horse that goes over the sticks, she doubtless would be excellent at timbre.

The recent death in Paris of A. Toxen Worm, one time publicity promoter for the Shubert theatrical interests, reminds us of what he said about De Seguro after he saw that singer bathing at Long Beach with his ubiquitous monocle stuck in his eye: "I suppose if he played Samson, he'd wear that thing in the last act, too."

An anonymous contributor donates these, but does not give the source:

A cablegram from Paris says that the wardrobe of the late Gaby Deslys has been bequeathed to an orphan home. "If you ask me," Peggy O'Neil retorts, "those orphans are in for a hard winter."

"A star," according to Marcella D'Arville, "is any player who comes to rehearsal only when he or she wishes."

Congratulations to Papa Stokowski, if late London reports (where Mme. Stokowski is residing) are to be believed.

Nilly: "I used to love Patti."

Willy: "Chicken or oyster?"

LEONARD LIEBLING.



## SAINT-SAËNS AND FRENCH ORGANS

Camille Saint-Saëns was an organist, not a violinist. For nineteen long years, from 1858 to 1877, he earned the greater part of his income by playing the great organ of La Madeleine Church in Paris. He consequently had every opportunity and inducement to compose organ music. But the qualities required for the composition of great organ music were precisely the qualities this extraordinarily versatile composer lacked. The nature of his genius was essentially lyrical. The heroic, the grand, the epic, are invariably the weakest parts in all his works. His perfect mastery of counterpoint, fugue and form could not make up the lack of that robust breadth of manner of which Handel could never divest himself. Saint-Saëns, the masterly organist, became a highly successful composer of violin concertos, and picturesque symphonic poems. The lyrical beauty of his famous opera, "Samson et Dalila," has carried it around the world. But the choral works and the symphonies of Saint-Saëns have been weighed in the balance and found wanting in grandeur and strength. And Saint-Saëns hardly attempted any organ music of the least importance. It seems almost incredible that so versatile and prolific a composer as Saint-Saëns should have written so little for the grand organ he played so well.

He turned more naturally to the orchestra which yielded him readily those delicate shades of tone color which distinguish all his orchestral pages. Saint-Saëns probably could not have heard music with the temperament of a Herbert Spencer. This English philosopher is not quoted here as a musical authority of anything like the same rank as Saint-Saëns. Spencer was a layman, not a musician at all. But he was a highly cultured lover of music with an English temperament and mind. His opinion of the organ may be fairly set against the average Frenchman's opinion of the orchestra.

We are all of us, composers and musicians included, brought up in passive acceptance of ideas, sentiments, and usages, political, religious, and social, and I may here add artistic. We accept the qualities of orchestral music as in a sense necessary; never asking whether they are or are not all that can be desired. But if we succeed in escaping from these influences of custom, we may perceive that orchestras are very defective. Beauty they can render; grace they can render; delicacy they can render; but where is the dignity, where is the grandeur? There is a lack of adequate impressiveness. Think of the volume and quality of the tones coming from an organ, and then think of those coming from an orchestra. There is a massive emotion produced by the one which the other never produces; you cannot get dignity from a number of violins. . . . Further contemplation of the contrast between the emotion produced by an organ and that produced by an orchestra shows that a large part of this contrast is due to the far greater predominance which bass has in the organ than in the orchestra. It is from the volume of an organ's deep tones that there comes that profound impressiveness which an orchestra lacks. As a masculine trait, deep tones are associated with power, and their effect is therefore relatively imposing.

Spencer meant the sound itself and not the idea the composer expressed by means of the sound of an organ or the sound of an orchestra. He well knew that a great organist, Lefebure-Wély, wrote a number of light and frivolous pieces for the organ, and that a very poor organist, Beethoven, composed many grand and magnificent works for the orchestra.

Saint-Saëns, a skillful organist, was too fine an artist to write trivial works for the organ, and was also deficient in musical ideas which were grand and dignified, either on the organ or the orchestra. He had the beauty, grace and delicacy which Spencer says an orchestra can render and the world has paid homage to the charm of his works for many years.

French genius in music has always expressed itself in dramatic, rather than in epic forms. Nor is there a great epic poem in the French language. The vivacity and wit of the incomparable Molière are as far from dignity and grandeur as a brilliant genius could make them. French organs likewise always seem deficient in body and solidity to German and English ears. The reason is not because French organ builders lack the necessary skill but because they strive more for variety of orchestral color and brilliancy than for the weight and dignity the organ builders of England and Germany seek.

An English critic has asserted that the French seem to be lacking in the ability to understand the nature of the organ at all. French organists certainly do not manifest a keen interest in English organ compositions. It can hardly be doubted, however, that Bach himself would prefer a good English organ to an equally good French organ for the interpretation of his works. Delicacy and variety of orchestral color and brilliancy of reedy power are not as necessary for Bach and Handel as epic grandeur is.

Organ builders throughout the world look to France for their most beautiful reed stops. No one

who has heard a fine example of a French Vox Humana will doubt the ability of French workman to produce exquisite reed tones. But the Vox Humana can never be mistaken for epic grandeur.

In the Harleian MMS. of the British Museum library is a copy of Froissart's Chronicles dating from the middle of the fifteenth century and containing the drawing of a French organ Froissart says he heard played at a festival of St. Nicholas held by the Count de Foix at Orthès. The longest pipe on the organ shown in the illustration could not give a note as low as a bass singer can easily reach. It is evident therefore that at least one early French organ was lacking in those ponderous low notes which Herbert Spencer so much admired.

As the tendency of the organ has always been to increase in size, it is reasonable to suppose that the organ given by the emperor Constantine to Pepin, King of the Franks, in the year 757, was an insignificant collection of small pipes blown by a hand bellows. France waited more than a thousand years for a Cavaillé-Col to build the magnificent organ in La Madeleine church, on which the young Camille Saint-Saëns was to play from 1858 to 1877.

It must not for a moment be thought that great French organists, like Alexandre Guilmant and Charles Widor, were unable to understand the gran-



A FRENCH ORGAN OF 1450

Photographic copy of an old drawing made for the MUSICAL COURIER by Clarence Lucas.

deur and majesty of Bach. Saint-Saëns was a profound admirer of Bach's organ works. The fact remains nevertheless that French composers have not been able to write organ music which is epic in style and devoid of the sensuous charm of orchestral effects.

CLARENCE LUCAS.

## ELEANOR EVEREST FREER

Eleanor Everest Freer has been working for years to advance the cause of opera in our language, and at last it seems that her unselfish effort has been crowned with success. It is announced that a new opera company is being organized by Mrs. Freer and her associates in Chicago, and that this company will give opera in English. Charles Henry Meltzer has been engaged to make suitable translations of operas of the standard repertory, and two works by two American composers are to be given next season as a starter, with more to follow.

Meantime an examining board has been selected and is recommending other works by American composers so that other opera companies can have no excuse for not including these works in their repertory. They can no longer say, "there are no American operas." The Foundation is hunting them out and giving the names of them. The names so far announced are: "Castle Agrazant," by Ralph A. Lyford, of Cincinnati; "The Echo," by Frank Patterson, of New York—these two to be given next season; "The Spanish Student," by G. D. Sapir; "Alcala," by Francesco De Leone; "The Legend of the Piper," by E. E. Freer; "Shanewis," by Cadman, and "The Daughter of the Forest," by Arthur Nevin.

That is good, but there is more of it. The Foundation recognizes the difficulty American composers find to complete their big opera scores, and proposes to send three of them to Peterboro for the summer so that they may devote their entire time to compositions free from material care. The Foundation also hopes to be able to aid in printing the piano scores of works accepted for performance.

And who is doing all this? Eleanor Everest Freer. She is being assisted by Edith Rockefeller McCormick and others constituting various committees whose names have already been listed in this place, but the initiative is her own and most of the work has been done by herself. Everyone will wish her the best of success and will hope, with us, that the undertaking will become permanent, or will be able to continue until the effect of its propaganda has rendered its existence no longer necessary.

This propaganda is already having a widespread influence. It is getting people interested—that is the great thing—and is convincing them of the necessity of English as the language of opera if opera is ever to mean anything beyond the singing of famous stars to the people of America. In Italy, France, Germany, Russia, Scandinavia—everywhere all over Europe—opera is a very real thing to everybody from prince to pauper because it is sung in a language they can understand. The "standing-room" and the "gallery" in all European countries is made up of everybody who cannot afford the price of a seat—in America, especially in New York and Chicago, it is Italian when an Italian opera is sung, French when a French opera is sung, German when a German opera is sung. The poor, uncultured American, to whom the study of a libretto would be a difficult thing, simply will not go "to be sung at (not to) in some foreign tongue."

People argue three things—three utterly silly, foolish things. They argue that the European countries have opera in their own tongues because they produce the opera themselves. That is only very partially true. For in all European countries there

is a constant interchange of operas, the operas of each country being sung, translated, of course, in all the other countries. They argue that English cannot be sung, which, in view of the successful songs, oratorios and light operas, is the veriest nonsense. And they argue that there are no American singers; that the singers being Italian the opera must be Italian. But if you read the MUSICAL COURIER and note the number of Americans who are actually starring in our opera houses you will know that that argument is also utterly absurd.

No! Those arguments are meaningless nothings, excuses, prejudices, traditions fostered by people who would rather drift along than exercise their prerogative of change. What is lacking is the will—nothing else—and that will is being built up by the efforts of the Opera in Our Language Foundation. But it must also be aided by American composers. Their care, their first care, must be to write to good English librettos (whether on American subjects or not is a matter of no consequence) and they must write with due regard to the English inflection. Let the composers all get together and back up Mrs. Freer and the Foundation with sincere and genuine effort to make an American school of opera, and the last excuse for opera in foreign languages will disappear.

## BRAVO PITTSBURGH!

"Ask for good music every day wherever you happen to be" is the slogan of what has proved to be a practical movement for the betterment of public taste in Pittsburgh. The movement was started by the Musicians' Club and consists of furnishing a list of fifty-two works of unquestioned musical excellence, one for each week in the year, and persuading orchestras to play these pieces. If the orchestras do not play them, people are urged to ask for them. Among American composers represented on this list are Edgar Stillman Kelly ("The Lady Picking Mulberries," week of April 10), Charles Skilton ("Indian Cradle Song," week of August 21), Ethelbert Nevin ("Love Song and Country Dance," week of November 27), Cadman (intermezzo from "Shanewis," week of December 11), and MacDowell ("To a Wild Rose," week of December 18). Here is an excellent idea and one that can not fail to produce valuable results both in the way of advancing public taste and in increasing interest in music. It would be still more valuable if the entire list of fifty-two compositions were made up of works by American born composers. If the movement could then be made nation-wide, it would soon become a greatly sought-after honor to be "on the list of fifty-two."

## PAGE MR. GLUCK

Dr. Erich H. Müller, of Dresden, has been commissioned by the Gluck Society of Leipzig to make a collection of Gluck's letters for publication. Dr. Müller therefore appeals to all Gluck lovers for assistance and especially requests those who have in their possession Gluck autographs to call his attention to these, or, if possible, to place at his disposal for a short time the originals or photos thereof. All such communications are to be addressed as follows: Geschäftsstelle der Gluckgesellschaft, Nürnberger Strasse 36 II, Leipzig, Germany.



## COSIMA WAGNER IS DETERMINED TO LIVE UNTIL BAYREUTH IS OPENED AGAIN

(Continued from page 5)

"The day before I did not know as yet whether I might speak to her; my visit was made dependent upon a quiet night. I was to be cautious and should speak of nothing that could excite her. My glance fell upon a portrait of herself painted by Hans Thoma which hung upon the wall opposite to her. I began to talk about it. Immediately the old lady elaborated with fine understanding upon color and painting technic, a theme which, however, she changed rapidly in order to seize another with lively gestures.

"Her concise, sharp, vigorous judgment is surprising. She recalled memories of the Kaiser, of Bismarck, and touched upon the politics of the day, concerning which she is quite well informed. Then again, she philosophized on art. In everything and at every point her memory was amazing. In the quick flow of conversation her son Siegfried participated and it was he who finally gave me the sign to leave the room. It was a great joy to meet this highly eminent woman once more in this life."

The accompanying photo, especially interesting in the light of Mr. Karpath's memories, was taken quite recently. It shows the widow of the great composer with her grandchild, the first offspring of her son Siegfried, who in 1914 married Winifred, the adopted daughter of Karl Klindworth. According to Mr. Karpath, Frau Wagner, Jr., is a "happy mixture of Anglo-Saxon efficiency and German purity." She is a good German Hausfrau, affectionate mother, aristocratic in every movement and word, yet natural, unaffected and of a pleasing liveliness.



COSIMA WAGNER,

the daughter of Franz Liszt and widow of Richard Wagner. This is the only picture to be published in recent years and the surpassing feature of it is Frau Cosima's likeness to her distinguished father.

### Maier's Concerts for Young People

The first artist's recital for children which took place at the David Mannes Music School on Saturday, January 7, at noon, was like a wonderful story-hour in which some beautiful old tales, told in music, by Bach, Schumann, Weber, Schubert, Gluck and Mendelssohn, were interpreted by Guy Maier and thoroughly enjoyed by his eager young listeners.

Mr. Maier has a truly rare faculty of interpreting with children. "There are," he says, "two things to be avoided: never talk to young people over their heads and never talk down to them. And then," he went on in the delightful little talk I had with him before the concert began, "I always play music that is beautiful—short selections full of interest and imagination. Children have such wonderful imaginations. Their minds are quite unhampered by any traditions of pedantry, or any vanity of endeavor to like what the critics praise. They are free, and sincere, and responsive."

"Are they not equally responsive to the common and vulgar?" I asked. "Ah! yes indeed, and that is just why it is so important to give them the best—the beautiful things within their reach. I try never to be didactic, but to explore with my young listeners the beauty of real art, for the greater their intimacy with what is fine, and noble and restrained, the greater their power of discrimination, until at last the appeal of all that is common and vulgar is void."

That is why these recitals are to be a regular part of the courses for younger students in the David Mannes Music School. The average concert is beyond children. They cannot listen intelligently, and intelligent listening, not necessarily to the structure, but to the spirit and content of beautiful compositions, is a very important part of musical training.

There will be four of these recitals during the season. The program given is indicative of the work that is being done: "Saraband," in E minor, and gavotte, in G minor, Bach; "The Prophet Bird," Schumann; "Perpetual Motion," Weber; "On Wings of Song," Mendelssohn-Liszt; "The Erl King," Schubert-Liszt; "To an Old White Pine," MacDowell; "Birds" and "The Devils," by E. B. Hill; "Lullaby," Juon; "Puck," Philippe; gavotte, Gluck, and "Juba Dance," Dett.

### "The Beggar's Opera" Scoring on Tour

From London to Los Angeles in one jump, that is the recent record of the famous English company (the principals of which were formerly all members of Sir Thomas Beecham's Opera Company in London) now touring America in John Gay's masterpiece, written in 1728, "The Beggar's Opera."

Begun as a sort of stop-gap between seasons by this company at the Lyric Theater, Hammersmith, a suburb of London (where likewise Drinkwater's success, "Abraham Lincoln," arrived), this interesting musical play, the oldest extant, has held the boards for nearly a thousand nights—it is still running with a second company, over there.

The original company now in America bids fair to duplicate the London success here—a first week in Los Angeles compelled the cancelling of a week of small time for a return engagement. Two weeks in San Francisco have brought forth requests from the local theater for two months, and press comment is enthusiastic beyond measure.

"The Beggar's Opera" company is playing its way East and will include runs in Chicago, New York, Boston and Philadelphia before again leaving for England. "The Beggar's Opera" company returns in the fall to fill a heavy list of bookings which are even now contracted for by its American manager, Catharine A. Bamman.

### Nashua Hears "The Messiah"

Nashua, N. H., January 12, 1922.—At the Auditorium Monday evening, the Nashua Oratorio Society gave the first of this season's concerts, when "The Messiah" was sung for the first time here in eleven years, before a large and discriminately appreciative audience. The society had as assisting soloists what has been called probably the most evenly balanced quartet of soloists ever heard in a concert in this city, namely Marjorie Warren Leadbetter, soprano; Jeanne Hunter Tanner, contralto; Charles Stratton, tenor, and Walter H. Kidder, bass. The Boston Festival Orchestra with Anna Melendy Sanderson, pianist, gave the instrumental support to the work, and Walter Smith was the trumpeter. The conductor was Eusebius G. Hood, director of music in the public schools, and conductor of the society since its organization, twenty-one years ago.

As usual the chorus of the society achieved a fine success by its careful attention to details, by its dramatic intensity, and with all the gradations of tone at its command, so that it has been acclaimed as fine a concert as this society has ever given in a long life of musical activities. And without singling out any one particular soloist it can be said in sincerity that these artists gave as much pleasure as any singers who have sung similar parts in Nashua, and this is saying much since some of the best singers before the American people have sung here with this society.

There will be the usual festival of three concerts in May, when two evening concerts and a matinee will be given.

### Fairchild Ill in Paris

A cable to the MUSICAL COURIER from Paris reports that Blair Fairchild, composer of the ballet "Dame Libellule," recently produced there (the first American work to be performed at one of the French government theaters, is seriously ill in a Paris private hospital following two operations, the first for appendicitis and the second for peritonitis. His condition is good on the whole and he is expected to recover.

### Myra Hess Delights at Private Recital

Myra Hess, pianist, of London, gave an intimate recital for a small number of invited (and delighted) guests at Steinway Hall on January 12.

## I SEE THAT

Geraldine Farrar announces she will quit opera for a season to devote her time exclusively to concerts.

Clara Novello Davies was presented with a brooch by Queen Victoria, and her adopted daughter, Marie Novello, received a similar gift from Queen Mary.

Hans Kronold, the cellist, died suddenly last week at his New York home.

Claudia Muzio will make her first appearance of the season at the Metropolitan on February 1.

W. H. C. Burnett obtained a default judgment for \$50,000 against Louis Graveure for breach of contract.

Rimsky-Korsakoff's "The Snow Maiden" will be given its American première at the Metropolitan January 23.

The name of the Chicago Opera Association has been changed to that of the Civic Opera Association of Chicago.

There will be twelve concerts of Schubert music in New York during the week of January 29.

Alexander Sklarevski's Town Hall recital, scheduled for January 23, has been postponed.

Alfano's opera, "La Leggenda di Sakuntala," was well received at its first performance in Bologna.

The Music Industries Chamber of Commerce has indorsed the Caruso American Memorial Foundation.

Samuel Insull succeeds Harold McCormick as president of the Chicago Opera.

Mary Potter has been selected as soloist for the Fifth Church of Christ, Scientist.

Mrs. A. K. Virgil will come to New York in April.

Cosima Wagner is determined to live until the Bayreuth festivals are resumed in 1923.

"Ask for good music every day wherever you happen to be" is the slogan of the Musicians' Club of Pittsburgh. Funds are sought for the Mozarteum at Salzburg.

An opera company is being organized by Eleanor Everest Freer and her associates in Chicago which will give opera in English.

Johanna Bayerlee will give a "jubilee reception" at the Waldorf-Astoria Apartments January 27.

The Boston Society of Singers (an organization giving opera in English) has discontinued its activities.

Luella Melius was guest of honor at the thirty-fifth anniversary of the Rubinstein Club.

George Reimherr pays a fine tribute to the artistry of Franco De Gregorio.

Jean Gerady, Belgian cellist, will tour this country next season.

Zepha Samoiloff, daughter of Lazar S. Samoiloff, is a coming playwright.

Emma Thursby has resumed her pre-Lenten musicales.

A Klibansky pupil has been engaged by Manager Hinshaw. The Elsa Fischer String Quartet will make its first appearance at Aeolian Hall on January 23.

A "Costume Clavichord Recital" was given at the American Institute of Applied Music.

Wilfried Klamroth is introducing many singers in debut recitals.

Tito Schipa's New York admirers are looking forward to his appearance here with the Chicago Opera.

The Goldman Concert Band will tour the country following the summer season at Columbia University.

The advance subscription sale of Sousa's Band was \$10,000. Valentina Paggi, artist-pupil of G. M. Curci, is the principal woman star of the Bracale Opera Company.

Germaine Schnitzer will give three recitals in the Town Hall this season.

Crimi was heard in his familiar role of Rhadames in "Aida" at the Metropolitan last Saturday evening.

Heifetz did not give his scheduled recital in Erie, owing to a disagreement over the hall in which it was to be held.

Frank La Forge and Ernesto Berumen have arranged a reception in honor of Frances Alda.

Some of Albany's citizens object to Sunday "Pop" concerts. Pauline Watson, violinist, now is under the management of Walter Anderson.

Marie de Kyzer's appearance in Greensboro was so successful that she will have another recital there next year.

Virginia Rea was the guest of honor at a reception given by Governor Neff of Texas.

William Jennings Bryan called on Mana-Zucca at her home in Miami, Fla.

The Colorado State Music Teachers' Association held its first convention in Denver, December 27-29.

Andreas Dippel has formulated plans for widespread opera in this country.

Harriet and Marie McConnell are again on tour in "Trills and Frills."

Wilson Lamb has opened a vocal studio in New York.

It is reported that Chaliapin will sing here next season both in concert and in opera.

The annual convention of the Kansas Music Teachers' Association will be held in Wichita February 22-25.

The Criterion Male Quartet will tour in Missouri and Texas in February and March, 1923.

Braunfels' "Birds" had its première in Berlin last month. The Chicago Opera will open its season in New York on January 23 with "Samson et Dalila."

During 1921-22 the Cleveland Orchestra has had a thirty-four per cent. increase over last season's ticket sale. Melbourne, Australia, is another city to celebrate Music Week.

"Salome" has been banished from Chicago's opera stage. Blair Fairchild, composer, is seriously ill in Paris.

Ted Shawn has opened a school of dancing and its related arts on Fortieth street.

Opera in Vienna is functioning without a deficit. Leginska is ill at her apartment in New York and may have appendicitis.

G. N.



# MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

## INTERPRETATION AND APPRECIATION

Formulating a Course of Study for Music in Secondary Schools Based Upon the Fundamental Elements of Music Teaching

The pedagogical changes which have been effected in recent years in the teaching of music in public schools have encouraged the elementary more than the high schools. It is generally conceded that these fundamental changes have been for the good of the subject. We refer here to the substitution of appreciation of music through good singing, in place of the technical drill which became such an important part of school work. The fact that in most high school systems pupils were permitted to elect their subjects made it possible for a conservatory type of music instruction to develop itself within our school system. A great number of pupils, realizing that their voices were not at their best, showed no interest whatever in chorus singing. To meet this condition the high school authorities allowed assembly singing to deteriorate into the community style, and then organized a special chorus or glee club of the singing students, which on every public occasion represented the school proper. The very small minority elected such subjects as history of music, elementary theory, harmony, etc. As a result of this condition it was soon discovered that only 5 per cent. of the students in high school were studying music of any kind. The other 95 per cent. were left to shift for themselves.

As we have stated before, the clever psychologist decided that music represented too much in the future life of the child to be neglected in school. It could not be left to the parent, because parents were guided entirely by the interest of the child and a desire on the part of the child to study music. If this desire did not evidence itself in some very definite form the parent never directed the attention of the child to the necessity for learning something about music in a definite way, whether through instrumental or vocal instruction.

### THE PURPOSE OF MUSIC.

The purpose of teaching music in high school is to encourage the love and appreciation of good music, and to acquire a fair degree of skill in its performance. This should be accomplished through the reading and singing of songs of artistic merit, through the development of glee clubs and orchestras, and through the study of appreciation of music in terms of the above.

Interpretation includes all of those points of detail that make for a direct and artistic rendition of the song within the limitations of the pupil. It is proper to classify the points of detail under two general heads. First, the technical side, including such items as attack, correct tempo,

rhythm, accent, dynamics, etc., with a full regard for all marks of expression contained in the vocal or instrumental score. Second, the aesthetic side, including vocal diction, and all those elements which control the adjustment of vocal expression in keeping with the emotional content of the music. In studying interpretation of music in terms of the above it must be remembered that all technical features should be so executed as to conceal effort. By effort in this case we mean formal analysis of the composition to discover the technical side of music, before we develop the aesthetic side. In this manner technique is blended with and becomes part of the aesthetic interpretation of music, and is not approached as an abstract subject.

Music appreciation is the enjoyment which arises from knowing and doing as well as from listening. It has been an unfortunate feature of school work that many teachers considered appreciation of music to be listening on the part of the pupils to all forms of musical demonstration, but teachers who confined themselves to this side of the work lost a valuable opportunity in not making it possible for high school students actually to participate in the performance of the music which they desired to appreciate. It is logical to deduce from the above that the appreciation of music should be founded on the practical and theoretical work in all grades supplemented by instrumental, vocal and mechanical renditions of acknowledged artistic merit.

### FORM AND ANALYSIS.

There is a great deal of real enjoyment which is possible as a result of musical study when we consider that interest is aroused on the part of the average student by the general study of analysis, neither vague nor profound, which may be given of the form and content of music material. The scope and possibilities of demonstrations and appreciation are so great that teachers should exercise due discrimination in the selection of material for this purpose. One of the most attractive features should be the music assemblies at regular stated periods during the term, arranged for the purpose of arousing and sustaining the musical interest of the school.

### METHODS OF INSTRUCTION.

It would be well if all teachers of high school music might be assigned on one or two days of the week to teach in the elementary grades. There is a considerable loss of effort between the two groups, and success in high school depends largely on the methods of instruction used. These

methods should be carefully articulated with those of the elementary grades and should be based on the pedagogic principles and methods applied in the earlier grades. It is generally conceded that there is more real pedagogy in the average elementary school syllabus than there is in the average high school syllabus on the same subject. It has always seemed to us that we expect too much of the high school pupil. This contention is based largely on the fact that the emotional element in music is strong enough to appeal through the purely sentimental side. The psychologic content in such writings as Robert Browning's "Grammarian's Funeral" is a little too subtle for adolescent mentality. Many teachers have been guilty of attempting to apply this kind of psychology to the undeveloped intellect of childhood, with the unfortunate result that no concrete or definite impression was ever made.

Education in its true sense is real fitness to do all those things which are necessary for life in a way which shall bring happiness and love of beauty and truth to all with whom we come in contact. Education in its limited sense means its fitness to accomplish in a little better way than our neighbor those things which are necessary to physical welfare, and so modern tendencies have been strongly in favor of specialized education. No one can doubt that it is necessary to develop commercial giants, technical experts, and professional men of all grades, but intensive thought and study in this direction should not exclude the development of the individual to the full understanding of real values in life, where he becomes unqualified to rise to the intellectual heights so necessary to greater success in his specialty.

### Louis Kazee Gives Reception for Ada Sohn

Many prominent Philadelphia musicians attended the reception which Louis Kazee gave for Ada Sohn on Friday evening, December 30. Miss Sohn, the New York pianist, formerly of Philadelphia, presented an interesting program, assisted by Zema Camitta. Mr. Kazee continues to be busy teaching harmony and composition, in addition to piano.

### Minnie Carey Stine Sings Via Wireless

According to letters and reports, more than 200,000 people heard and enjoyed the singing of Minnie Carey Stine when she very recently sang through the Radiophone. Her voice carried to eight states and as far north as Canada, and so great was her success that she has been engaged to give an entire recital, which event will take place in January.

### Sittig Trio Concert January 23

The Sittig Trio, assisted by Edwin Grasse, composer-pianist, will be heard in concert at Aeolian Hall on Monday afternoon, January 23. The Sittigs will play Beethoven's trio op. 11, in B flat major, and a trio by Edwin Grasse. Margaret Sittig will give, as a violin solo, Bruch's concerto in G minor.

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By HERMANN LOHR

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SOMETIMES IN MY DREAMS  
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JUST A LITTLE HOUSE OF LOVE  
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April! April!  
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April Rain .....Lonedale  
April Song .....Newton  
Asthore .....Trotter  
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Away in Athlone.....Lohr  
Barney O'Brien.....Sullivan  
Birth of Spring, The  
Wood  
Brown Eyes Beneath  
the Moon .....Coates  
Call of the Maytime,  
The .....Brahe  
Call of the Woods, The  
Bath  
Charm of Spring, The  
Coningsby Clarke

Cry of Spring, The Bath  
Fairy Lullaby Quilter  
Fairy Tales of Ireland,  
The .....Coates  
Galway by the Sea  
Barclay  
Gap of Dunloe, The  
Slaughter  
Gates of Spring, The  
Coates  
Geraldine  
Coningsby Clarke  
Happy Hills, The Forster  
Happy Song.....Del Riego  
Heart of May.....Austin  
Heart of Spring.....Phillips  
Hills of Clare, The  
Del Riego

I Found a Paradise  
Forster  
I'm Wanting You.....Coates  
In June .....Lambert  
In Lilac Time.....D'Hardelet  
In the Month of June  
Fisher  
I Pitch My Lonely Car-  
avan at Night.....Coates  
Irish Fuallier, The Squire  
Irish Guards, The German  
Irish Love Song, An  
Harty  
It's Springtime in Kil-  
larney .....Maxwell  
June Music .....Trent  
Little Blossom Thoughts  
of You.....D'Hardelet

Little Fairy Tale.....Morris  
Little Galway Cloak,  
The .....Lohr  
Little Girl Waiting at  
Home, The.....Wood  
Little Irish Girl, The  
Lohr  
Little Town in Ireland,  
A .....Lockton  
Love's a Merchant.....Carew  
Magic Month of May,  
The .....Newton  
Maire My Girl Aitken  
Mavourneen Roamin'  
O'Neill  
May in My Garden.....Wood  
May Morning, A.....Denza  
Maytime .....Cowdell

Maytime Garden, A  
Phillips  
Melisande in the Wood  
Goetz  
Micky's Advice.....Lohr  
Mother O' Mine.....Tours  
Ould Doctor Ma'Ginn  
Lohr  
Peggy Malone.....Trotter  
Sound of the Irish Bells,  
The .....Trent  
She is Far from the  
Land .....Lambert  
Soul of the Spring  
Phillips  
Spring Flowers.....Johnson  
Spring Has Come, The  
White  
Spring is Calling, The  
Lee

Spring Love Song, A  
Lohr  
Spring Madrigal, A  
Alcock  
Spring's Secret.....Phillips  
Spring Will Return with  
You .....O'Hara  
There's a Girl in Kil-  
dare .....Norton  
Two Little Irish Songs  
Lohr  
Vega, Vega, Gondolier  
Clarke  
Wake Up! .....Phillips  
Waking of Spring, The  
Del Riego  
Were I a Butterfly  
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Moon .....Phillips

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## MUNICH WAS A MODERNIZED "NIBELUNGEN RING"

First Woman Stage Manager Shows Original Ideas in Stage Settings Which Win Enthusiastic Approval of Munich Critics  
—New Decorative Style a Success

Munich, December 8, 1921.—A rather unusual kind of sensation has kept musical Munich astir for the last ten days. It leaked out that our National Opera intended to give Wagner's "Nibelungen Ring" in a wholly new decorative style. Dame Rumor even had it that the whole "Ring" would be given without any decorations at all; the scenic equipment used hitherto was to be replaced by plain drapings such as were in use on the Shakespearean stage. One can well imagine the chagrin and disgust of the staunch old Wagnerites at hearing such news. For these good people Wagner's remarks pertaining to scenery and stage directions, as set down fifty and more years ago, are sacrosanct, and it is a rather difficult task to convince them that the master's ever progressive and revolutionary spirit would have been the first to grasp and make use of the highly developed technical means, especially in the department of stage illumination, which warrant scenic effects such as were hardly dreamed of half a century ago.

In the face of such latent opposition, it was indeed a great risk to lay hands on what is commonly called "hallowed tradition" and courageously do away with such scenic implements as have had their day and proven themselves obnoxious to modern taste. Besides, the younger generation of opera goers—those who were not imbued with a tradition that unscrupulously silenced each and every attempt at criticism—claims its right.

The "youngsters" could not see the necessity of clinging to a style of Wagner presentation which so little corresponded with their own taste and opinion of plausible scenic form, and which, as mere outward form, always has been and always will be subject to such changes as are demanded by advancing culture and technical development. They could not be ignored, especially as the future welfare of Wagnerian works, after all, depends largely upon the view which an uprising generation takes regarding them.

These may have been the reason why our opera at last rent the cloth between yesterday and today, trusting to its own good judgment, to its piety, which has ever characterized its point of view towards Wagner, and to the good will of those who love in Wagner more the contents and inner spirit than the outer form.

The beginning was made with "Die Walküre." Leo Pasetti, the celebrated scene painter, and Adolf Linnebach, an authority on stage illumination, two artists of ac-

tion (which was installed during last summer), with its indirect footlights, offers countless possibilities for the most subtle shadings. An air of indescribable sublimity and mysticism pervades the death prophesy in the second act, for instance; here indeed a higher world rises before one's eyes. Regarding the whole, it must be said that the chief aim—a perfect unity between dramatic and musical content, the stage characters, the scene and the illumination—was reached, perhaps for the very first time.

### THE FIRST WOMAN STAGE MANAGER.

On this occasion the stage management was, for the first time in the history of the Munich Opera, placed into the hands of a woman, namely, Anna Bahr-Mildenburg, teacher of stage deportment and dramatic action at the Academy of Music. Frau Bahr-Mildenburg, once a famous singing actress noted for original ideas, proved herself equal to the task, although it must be admitted that on the whole there is still too much "acting" in the sense of gesture and mimic illustration. At least the first performance bore many earmarks of assiduous stage drill, which, I dare say, will disappear again in time and give way to more natural activity. The musical side of the production was also newly studied, and received minute attention at the hands of Bruno Walter, who gave an inspiring reading of the score. Walter brought every detail to light without a break in the whole; his interpretation was laden with dramatic force and tonal ecstasy. The cast was perfect only so far as the male roles are concerned. Paul Bender's Wotan, Nicolai Reinfeld's Siegmund and Julius Gless' Hunding were, in appearance and voice, ideal Wagnerian types. Gabriele Englerth, of sympathetic but not perfectly trained voice, could in no way compete with Berta Morena's wonderful interpretation of Brünnhilde; Nelly Merz's Sieglinde was average; Frieda Schreiber's Fricka less than that. The audience, however, recognizing that a problem of the highest significance was, on the whole, solved to perfection, was very enthusiastic and spared no pains to show it.

ALBERT NOELTE.

### N. F. M. C. Supports Settlement Work

An important and far-reaching activity of the National Federation of Music Clubs is that of the Music Settlement Department, which, within the last two years, has taken on

a vitality increasing commensurately with the vast field of endeavor now opening up. Mrs. W. B. Nickels, chairman of the settlement work, has long been the dominating figure in the splendid accomplishment of Swope Settlement in her home town, Kansas City, Mo., and it is her one aim to spread throughout the country the same interest and enthusiasm among the clubs that obtain in the Kansas City Musical Club which supervises the music work under her guidance, as president.

Recently, too, Mrs. Nickels visited many of the settlements in the east, among them New York, Boston, Philadelphia, Cleveland and Chicago, and is now rejoicing in the addition to her committee of two very representative people, Johann Grolle, of the Music Settlement School of Philadelphia, and Mrs. Catherine Saunders, of the Cleveland Music Settlement School. Mrs. Saunders has also had valuable experience in the Boston Southside Settlement, and Mr. Grolle is chairman of the music committee of the National Federation of Settlement Workers. With their co-operation Mrs. Nickels is planning an outline of work soon to be presented to the state chairman of settlement music, urging their immediate action.

### De Kyzer in North Carolina

"Love Sends a Gift of Roses," the new song by Openshaw, was sung with such success at Greensboro, N. C., January 7, by Marie de Kyzer, that some of the audience requested her to repeat it at the end of her program. She sang four groups of songs, in Italian, French and English, among them numbers by the American composers, Alexander Russell, Deems Taylor, Logan and Openshaw. At the end of the program she had to sing four extra numbers, and is reengaged for next year at a double fee.

### Quartet with Bruno Huhn at Cooper Union

On Sunday evening, January 8, the eighth free concert of the series being given by the People's Institute brought forward Adele Parkhurst, soprano; Edna Indermaur, contralto; Judson House, tenor; Fred Patton, bass; with Bruno Huhn at the piano. They gave selections from "Lucia," "La Forza del Destino," "Tales of Hoffman" and "Rigoletto," as well as groups of songs by Mr. Huhn and others, all of which were enthusiastically received by a capacity audience.

### Drake Opens His Own Office

Charles Drake, for many years associated with the Wolfsohn Bureau, who returned a short time ago from accompanying Heifetz on his Australian tour, has decided to go into the managerial business for himself. Mr. Drake will shortly announce the location of his office and the names of the artists whom he will handle.

### Ethel Newcomb in Hospital

Ethel Newcomb, concert pianist, who is the author of the book of reminiscences, "Leschetizky As I Knew Him," recently published, has been confined to the Presbyterian Hospital for several weeks. She has cancelled her concert tours until late in the spring.

### Fine Artists at Euphony Society

Walter Greene, baritone; Mabel Beddoe, contralto, and Roderick White, violinist, gave the January program for the New York Euphony Society in the Astor Gallery at the Waldorf-Astoria, on Saturday, January 7.

### Vecsey Leaves for the South

Ferenc Vecsey has left New York in order to make his first appearance in the South, on Sunday, January 22, at Charleston, S. C., under the management of Maud W. Gibbon.

### TWO SCENES from "DIE WALKÜRE" Produced in Munich

knowledgeable reputation and artistic foresight, were engaged for the purpose of inventing a stage setting which would not only do justice to the naturalism and monumental mysticism of the "Ring" drama, but also to its musical exactions. Together with Lothar Weber, the technical stage director, they created scenic pictures of wonderful beauty and monumental dimensions.

The first act has experienced but little alteration, the main weight being laid upon the production of a gloomy, almost sinister, atmosphere, laden with anxious suspense. This atmosphere is almost painfully high strung and the listener actually hungers for the first glimpse of spring, which finally breaks with splendor into Hunding's hall.

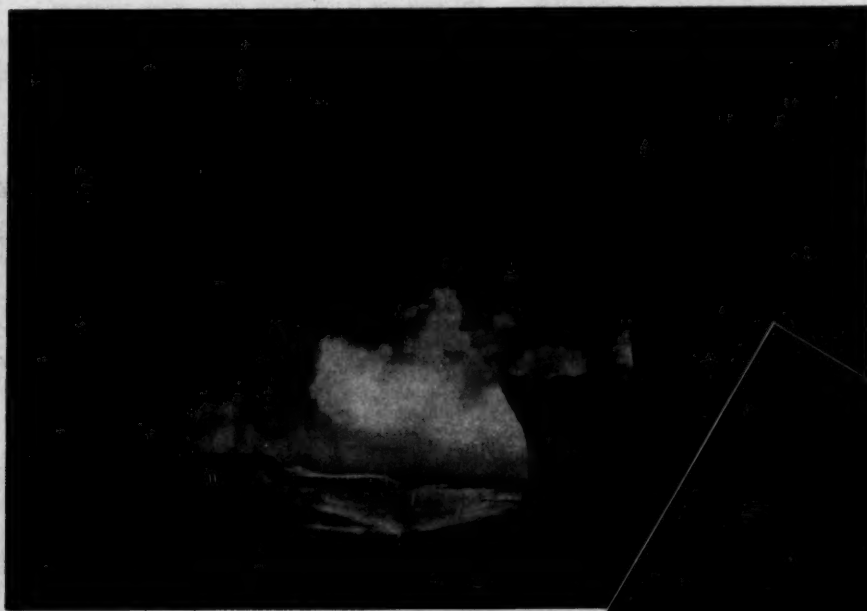
### A HIGHER REALISM.

The scenic pictures of the second and third acts give the impression of immense heights, dense fogs and clouds streaming and pushing upwards from below. All unnecessary details are left away; height and immeasurable expansion in mammoth lines are the keynote. The most striking innovation, however, consists of the welled, rock-like stage floor, which is overtopped by giant boulders. The smooth stage parquet has entirely disappeared, and the foot now finds those hindrances which are natural to a terrain of pronounced rocky formation. The steps and movements of the actors, therefore, appear more natural since the hindrances are no more fictitious, but absolute, and the momentous strides, for instance, of Siegmund and Wotan, have lost their improbability.

The Valkyries no longer climb hidden stairs to reach the top of their rocky outlook, but ascend a somewhat flat ledge of rock with rather steep incline; the effect is quite startling, since the up and downward rush of the Valkyries—now unhampered by treacherous stairs—gives the scene an impression of great liveliness and wild excitement.

Of unspeakable beauty are the light effects, which are always in exact keeping with the dramatic situation without being obtrusively intentional. The new system of illumina-

(Above) Act II—Truly a higher world, immensity, height and a sense of mystery were the aims of the scenic artist in designing the second act of "Die Walküre."  
(Below) Act III—Brünnhilde's Rock, the bold conception of the Munich artist most admired by critics and public.



# NEW YORK CONCERTS

## JANUARY 8

### Marie Rothman

On Sunday afternoon, January 8, Marie Rothman gave a song recital at Town Hall before a capacity house. Her program consisted of Italian, French, English and Russian compositions, all of which were sung artistically. Her voice is a soprano, brilliant in color and exceptionally flexible. Songs by Mozart and the coloratura number, "Don Pasquale" (Donizetti), were interpreted with a clear, bell-like tone, always true to pitch. She was enthusiastically received, and several encores were necessary. There is hardly a doubt that Miss Rothman will make her mark in the musical profession, as she has all the necessary fundamentals. Stuart Ross at the piano was a splendid accompanist.

## JANUARY 9

### Manfred Malkin

In the artificial twilight of Carnegie Hall, January 9, a full house listened to the first of two piano recitals by Manfred Malkin, who, according to the papers, has "thrown his hat in the ring." They heard this splendid technician play the prelude and fugue in A minor (Bach-Liszt), begun very softly, continuing with big increase in tone, attaining ponderous pedal effects, so echoing the original organ work. Beethoven's "Appassionata" sonata was given a performance, plastic and clear, with much contrast, and following these works he was recalled several times. A Schumann romance was full of sentiment; there was genuine bravour in a Mendelssohn prelude, and just the right atmosphere of peaceful countryside in "The Little Shepherd," and characteristic humor in "Golliwog's Cake Walk," this group of Debussy pieces ending with "La Danse," played with fine dash. Here there were three recalls. Schumann's "Carnaval" completed the program, and in this the artistic, musical and popular climax of the evening was reached and in it Mr. Malkin's big technic fairly scintillated. This program was over at 9:55 p. m., whereupon the "dowp front rush" occurred, when the pianist added several encores, among them Chopin's nocturne in F sharp major. This was played in such fashion as to prognosticate much for his all-Chopin program of March 13.

Mr. Malkin's first Carnegie Hall recital was a splendid success in every way, bringing him to the forefront among American pianists. The program:

Organ prelude and fugue in A minor.....Bach-Liszt  
Sonata, op. 57.....Beethoven  
Romance, F sharp major.....Schumann  
Prelude, B minor.....Mendelssohn  
The Little Shepherd.....Debussy  
Golliwog's Cake Walk.....Debussy  
La Danse.....Debussy  
Carnaval.....Schumann

### New York Chamber Music Society: Ethel Leginska, Soloist

The New York Chamber Music Society presented a thoroughly hearable program at Aeolian Hall on Monday evening, January 9. First came the best known work of young Beethoven—the composition that first spread the fame of his name—the quintet for piano, horn, clarinet, oboe and bassoon, op. 16, in which Carolyn Beebe, founder and director of the society, assumed the piano part and demonstrated what a thorough musician she is. After this the string quartet of the society—Messrs. Guidi, Lichstein, Kovarik and Van Vliet—played the Debussy quar-

ter very well indeed for four men who were playing chamber music together for the first time. This splendid work of the great Frenchman, although no longer sounding dangerous, retains all its beauty. At the end there was the melodious Saint-Saëns septet for piano, string quartet, trumpet and double bass, in which Miss Beebe again assisted the men of her organization in a splendid performance.

The other pianist of the evening was Ethel Leginska, who came to introduce the program's sole novelty, her own fantasy for piano, string quartet, two flutes, two clarinets, oboe and bassoon, called "From a Life." The work, which lasts a bit less than a quarter of an hour and is played without pause, has three sections, the first slow but energetic, the second slow and doleful, the third fast. Although without a program, it is intended to represent "a certain phase of one's life—the early struggle to keep one's ideals in spite of disillusionment and hard knocks." After one hearing of a work so complicated in rhythm and harmony—not to speak of melody or its absence—it is impossible to give a fair critical verdict. There were novel experiments in sound combinations. The melodic phrases seemed very short breathed; the flute did peculiar things, so did the oboe, but to know just what it all meant one would want first to have a talk with the composer and then to hear it at least twice more. It is without question an earnest and sincere work. The audience liked it—or at least its composer—thoroughly, and called her back a number of times.

### Ellen Rumsey

A large and admiring audience heard Ellen Rumsey, contralto, in her recital at Town Hall, Monday afternoon, January 9. Her interesting program was given in a genuinely artistic fashion. Her voice, while of a warm, rich contralto quality, has more of a mezzo soprano range. It is well controlled throughout, has color, and is of a pleasing mellowness. She sings with a sympathetic understanding that conveys the mood to her hearers, and there is variety of expression to her interpretations. She has energy and assurance, sincerity and intelligence in her singing. Combined with these are a gracious stage presence and a charm of personality. Several encores were beautifully given. She was capably assisted in her program by Gordon Thayer at the piano.

The program:

Gods Above—from "Phoebus and Pan".....Bach  
Spirit Song.....Haydn  
La Zingara.....Donizetti  
Bergerette.....Recl  
None But the Lonely Heart.....Tchaikovsky  
Whether Day Dawns.....Tchaikovsky  
To the Children.....Rachmaninoff  
Hopak.....Moussorgsky  
Larmes.....Tereschenko  
Des Pas de Sabots.....Laparra  
L'Oasis.....Fourdrain  
Aux Portes de Séville.....Fourdrain  
Invocation to Eros.....Kürstner  
Next Market Day.....H. Hughes  
Mother Dearest.....H. Hughes  
Sunday Morning.....Schindler  
Come to the Fair!.....Martin

## JANUARY 10

### Marguerite D'Alvarez

As far as this reviewer could see, Daniel Mayer need not have made any apologies for Marguerite D'Alvarez before her recital at the Town Hall on Tuesday afternoon, January 10. Mr. Mayer begged indulgence because he said the singer had come from a sick bed so as not to disappoint her audience. But, as a matter of fact, Mme. D'Alvarez has never sung better here than she did—which is saying a good deal! In the very first number—a distinctly beautiful one—"La Mare de Dieu," the singer revealed a richness and beauty of tone, as well as clarity and resonance, that won her audience at once. "Menuet Chante," Rameau, was charmingly given also and came in for much of the audience's favor.

Before going further, the writer must add that Mme. D'Alvarez is one of the most interesting artists—from all standpoints—who has come before the public in recent years. She is always sincere and serious in her purpose and she impresses her audience that way. She is intensely dramatic and emotional, but her listeners enjoy her all the more for that. Her gestures and poses are only characteristic of D'Alvarez and serve to heighten the interest and enjoyment of everything that she does. For instance, her interpretation of Sibelius' "The Tryst," simple and appealing as it was, quite swept the audience off its feet, while in "Ghosh Road," she conveyed all the gloom to her listeners. "My Bairnie Lad," Beaumont, was so well liked that it had to be repeated. Of the third group, consisting of gems by Tchaikovsky and Dargomyzsky, it was hard to tell the greater favorite. "An Eastern Song" and "Dearest Little Maiden," by the latter, were exquisitely given, but almost more so—if that were possible—was "Whether by Day," by Tchaikovsky. Numbers by Chausson, Debussy and Spanish folk songs by Alvarez, de Falla and Pedrell finished the program. Walter Golde furnished sympathetic accompaniments.

### Beethoven Association

With an array of such eminent artists as Elena Gerhardt, Alexander Siloti, Paul Kochanski, Pablo Casals and Conrad V. Bos, it was no wonder that Aeolian Hall held a capacity audience on Tuesday evening, January 10, the occasion being the third subscription concert this season by the Beethoven Association. Among the auditors were many prominent in the musical profession as well as society people whose sympathy with the performers was apparent.

Messrs. Siloti, Kochanski and Casals played Beethoven's trio in D major, op. 70, No. 1, and the revised edition of Brahms' B major trio, op. 8. In presenting these works, the three artists avoided all displays of virtuosity and individuality, considering only musicianship, each constituting himself as part of a unit. The result was a superb per-

formance of these compositions which will long be remembered by all who attended.

With equal artistic finish Mme. Gerhardt sang a group of five Schubert songs, comprising "Suleika" (Nos. I and II), "Der Tod und das Mädchen," "Gretchen am Spinnrad" and "Der Musensohn," to which she added as encores Schubert's "Wohin" and "An Die Musik."

A word of especial praise is due Mt. Bos for the exceptional assistance given the singer.

### Zoltan and Rosa Pringle Hecht

No school is more active than the Seymour School of Musical Re-education in spreading the gospel of musical art, both classic and modern, and even futuristic, and its Tuesday evenings, at which all musicians are welcome, are always interesting and instructive. Of a somewhat futuristic nature was the recital given at the Seymour School, on January 10, by Zoltan Hecht, dancer and artist, and Rosa Pringle Hecht, pianist and composer. An interesting looking program was distributed, with modernistic figure designs and quotations from advanced writers to set off the list of works to be given. A foreword said, among other things, that in the program "the mediums of sound, color and rhythmic movement have been employed—their outward forms being determined purely from an inner need. A need which is ever living and ever paramount for those who do not forfeit a receptive intuition for an intellectual and technically 'finished' result." From which it may be assumed that the Hechts have little respect either for technic or finish. It appears that a little more respect for these adjuncts of art would not be amiss. They have ideas, but the ideas are insufficiently developed, and were presented in such a way on this occasion that they failed to get over the footlights. There were visualized rhythms and color suggestions, but they were not convincing. Why do these talented artists not get down to hard work, combined with hard common sense, and produce something worth while? They could if they would.

### The New York Banks Glee Club

Under the skillful direction of Bruno Huhn, the organization's efficient conductor, the New York Banks Glee Club gave its annual winter concert at Carnegie Hall Tuesday evening, January 10. An audience doubly remarkable both for its size and its enthusiasm applauded vigorously each number, and particularly the fine work of the chorus seemed to meet with the fondest expectations of the most critical. This club, which is made up of men connected with the various banking houses of the city, has now become a potent factor in the musical life of the city, and while one is too seldom given an opportunity of hearing them, the fact remains, nevertheless, that it has attained a high mark of excellence in its rating and holds an individual place among male choruses of its kind.

It is to Conductor Huhn that the club owes its unmistakable success and popularity. This tireless leader has drilled his large body of men so thoroughly that there is little left for an audience to do but applaud. There is an unusually fine balance of tone, and Conductor Huhn has brought out all the niceties—the ultra fine points of male chorus singing. The attacks are splendid, the words very understandable and the shadings well high perfect.

Each of the numbers was excellent, but if any particular ones must be singled out, then a preference would be shown Dudley Buck's cantata, "King Olaf's Christmas," in which were heard incidental solos nicely done by Dr. Stephen McGrath and William Roberts. Another exquisite offering was "Sweet Genevieve" (Tucker) and the Pilgrims' Chorus from "Tannhauser." These last two had to be repeated twice so hearty was the applause.

There were two soloists—Greta Torpadie, soprano, and Rozsi Varady, cellist. William Falk was at the piano and Alfred Boyce at the organ.

Both soloists were greatly liked and won no little share of the applause. Particularly "The Bellringer's Daughter" (Rheinthal), in which Miss Torpadie sang the incidental solo with the chorus, was enjoyed; this was one of the best of the programmed numbers. The program in full was as follows:

Ossian.....Beschnitt  
(Incidental solos by Gordon Imrie and William Barry)  
Spin, Spin.....Swedish Folk Song  
Polonaise from Mignon.....The Glee Club  
The Lamp in the West.....Thomas  
The Carnovale.....Horatio Parker  
Fantasy on Russian Airs.....The Glee Club  
Cantata King Olaf's Christmas.....David Popper  
(Incidental solos by Dr. Stephen McGrath and William Roberts)  
The Bellringer's Daughter.....Miss Varady  
(Incidental solo by Miss Torpadie)  
Sailors' Chorus from The Flying Dutchman.....Wagner  
Melody.....The Glee Club  
Tarantelle.....Rubinstein  
Sweet Genevieve.....David Popper  
The Glee Club  
A Fairy Story by the Fire.....A. Henry Tucker  
All in the Morning, early O.....George Henschell  
Pilgrims' Chorus from Tannhauser.....Oscar Merikanto  
The Glee Club.....Percy Atherton

## JANUARY 11

### Leon Sametini

An interesting and impressive recital was given at the Town Hall, on January 11, by Leon Sametini, violinist. Mr. Sametini is a real violinist. He possesses to a very unusual degree the nature of the violinist. One feels that the violin is his natural and instinctive medium of self-revelation. His personality, too, is charming—dignified, quiet, self-possessed, unaffected. He has something to say—something very definite to say—and he says it with a simple clarity that is the essence of his highest art. His playing is strongly individual without being either radical or eccentric. He has a keen artistic perception and gave a number of singularly effective interpretations. The vibrant warmth and rich beauty of his tone was appealing and he used it with rare intelligence and expressiveness, impassioned but never exaggerated, and always well within the recognized limits of artistic utterance. His program,

## PAUL PAYAN

LEADING BASSO  
Chicago Opera Association



PAUL PAYAN as Mephisto in "Faust"



**"Ponselle's Round, Full, Rich, Big Ranged,  
Appealing Voice Was a Delight to the Ear."**

—H. T. Finck, *New York Post*.

# ROSA PONSELLE

*Metropolitan  
Opera House  
New York  
December 8, 1921*

**Prima Donna Dramatic Soprano  
Metropolitan Opera Co.**

*Academy  
of Music  
Philadelphia  
December 14, 1921.*

## TRIUMPHS IN "ERNANI"

"Certainly Rosa Ponselle has never put to her credit a more remarkable achievement than her surprisingly brilliant impersonation of Elvira. It was nothing short of astonishing how easily Miss Ponselle adapted her voice to the demands of a part not written for a dramatic soprano.—Max Smith, *New York American*.

"The Elvira of Rosa Ponselle lacked nothing either in vocal effectiveness or dramatic force. Her music was sung with a fine amplitude of tone and much brilliancy of execution, and the various emotional stresses to which the much tried Elvira is subjected were all eloquently and appropriately expressed.—*Philadelphia Inquirer*.

"There was nothing finer in the whole opera than Rosa Ponselle's singing of Elvira's first act aria. A dramatic soprano who has flexibility of a coloratura is Miss Ponselle. It is a matter to wonder at that she can sing this music lightly and rhythmically, yet in a full voice with the timbre of a dramatic singer. And the quality of her tone was exquisite.—*New York Telegram*.

"It was a brilliant performance that was given by Miss Ponselle as Elvira. She has wonderful clarity of tone and her voice is equally beautiful in its various registers. Her tones soared beautifully above the mass of sound of the chorus and her singing of the 'Ernani Involami' was a gem of vocalization.—*Philadelphia Record*.

"As the too-well adored Elvira, Rosa Ponselle had gracious dignity. The role calls for variety and she gave it. There are those who remember both Patti and Sembrich in the part, but Ponselle brought youth and fresh vitality to the music that age has not staled.—Katherine Spaeth, *New York Mail*.

"The role of Elvira was sung with much dramatic feeling, in full, rich soprano tones, by Miss Ponselle. While not to be regarded as a coloratura, she rendered the florid first act aria, 'Ernani Involami,' with admirable fluency and no little brilliance.—*Philadelphia Bulletin*.

**"THE VOICE OF PONSELLE WAS  
NOTHING SHORT OF GLORIOUS."**

—Pitts Sanborn, *New York Globe*.

**"SURPRISINGLY BRILLIANT IMPERSONATION OF  
'ELVIRA.'"**

—Max Smith, *New York American*.

**"HER SINGING OF 'ERNANI INVOLAMI' WAS A GEM OF VOCAL-  
IZATION."**

—*Philadelphia Record*.

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SAMUEL GENEEN, President

COLUMBIA RECORDS

1451 Broadway, New York City



which follows, was well chosen and was played with brilliant effect:

Prelude and allegro.....Pagnani-Kreisler  
Tambourin.....Leclair-Kreisler  
Gavotte.....Bach-Kreisler  
Concerto, D major.....Paganini  
Spanish Dance.....Granados-Thilaud  
Reve d'Enfant.....Ysaie  
Impromptu.....Chopin-Samietini  
Zephyr.....Hulay  
Poeme, op. 25.....Chausson  
Introduction and rondo, from E major concerto.....Vieuxtemps

#### Harold Morris

The audience which braved the storm Wednesday afternoon, January 11, to hear Harold Morris' recital at Aeolian Hall, was rewarded by hearing a splendid program rendered in a musicianly manner. Nor did the weather dampen the enthusiasm. Mr. Morris' performances are always artistic, and his style finished. His sincerity is most apparent, and he combines intelligence and imagination, his interpretations being very effective and pleasing. His technic is admirable and he has a fine touch, as well as sureness and accuracy.

Mr. Morris is also known as a composer, and included two of his own compositions in the program, the adagio movement from the sonata being an eloquent musical expression, and the "Doll's Ballet," a most engaging and clever waltz composition. Marion Bauer, whose prelude in B minor he played beautifully, was in the audience.

The complete program follows:

Chromatic Fantasy and Fugue.....Bach  
Sonata, G minor, op. 22.....Schumann  
L'Alouette.....Glinka-Balakirew  
Perpetual Motion.....Weber  
Berceuse.....Chopin  
Etude, F minor.....Chopin  
Polonaise, A flat major.....Chopin  
Minuetto (from Sonata Noble).....John Powell  
Seguedilla.....Albert Strossel  
Prelude, B minor.....Marion Bauer  
The Irish Washerwoman.....Leo Sowerby  
Adagio Elegiac (from sonata, op. 2).....Harold Morris  
A Doll's Ballet.....Harold Morris  
La Campanella.....Liszt

## ADELINA PATTI NOAR

### Soprano

At this time—  
Especially  
booking  
for Spring  
Festivals

A particularly lovely voice is that of Adelina Patti Noar. Anything less than beautiful tones coming from one named for so resplendent an artist as Patti would be decidedly incongruous. At any rate, Miss Noar has a really, unusual vocal endowment, having a singularly soft velvety quality.

—Philadelphia Record.

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#### Philharmonic Society Brahms Commemoration

Carnegie Hall was filled to the last seat at the pair of concerts of January 12 and 13, when Brahms' first and fourth symphonies were performed, with finely adequate interpretation. Strauss' "Death and Transfiguration," with the violin obligato solo beautifully played by concertmaster Guidi, and the overture to "Tannhäuser" were other standard works played, of course with big climaxes, which at the close of the pieces merged into yet a greater climax, that of the applause of the audiences. Emerson Whithorne's "In the Court of Pomegranates" was given its first hearing, this American from Cleveland, who studied in Berlin and London, now living in New York, presenting a work of much interest, full of modern orchestration, but not extreme. It is a symphonic fantasy of originality, with Spain speaking throughout.

#### A New Color Organ

At the Neighborhood Playhouse a new color organ was displayed for the first time on January 10, and, while this organ—which has been named the Clavilux—has nothing whatever to do with music, it was invented by a musician, Thomas Wilfred, and the pieces played on it seem to have some sort of formal relationship with music.

So far as one could see, the Clavilux consists of a ground-glass screen upon which lights of various color, intensity, shape and movement are thrown from behind. The screen is large enough to fill the center of the stage. It is somewhat oblong in shape, being higher than it is wide, and is made of three panels, a wide panel in the center and two narrow panels at the side.

The lights are used in such a way that a clear motive can be felt. That is, a whirling motive, a motive consisting of a center globe and two cross arms, a circle gradually rising and passing out of sight at the top. These motives are repeated and developed as in music. It is like the old fashioned kaleidoscope on a very large scale, with its shapes and changes brought within certain rules of form and rhythm.

It is impressive and evidently holds possibilities. It would have been more impressive on this occasion if there had been music with it as in the moving picture houses, whose managers have well realized that it is against human nature to sit silent. The whispering and giggling and "ohs!" and "ahs!" which would have been covered up by the music were very annoying, and this reviewer found it difficult to shut his ears to them and to concentrate on the screen.

#### JANUARY 13

##### Berthe Erza

Berthe Erza, a young French dramatic soprano, made her New York debut in recital at Aeolian Hall on Friday evening, January 13. Miss Erza proved to have one of the finest voices that any debutante has brought here in a long, long while. It is a pure, clear, dramatic soprano of seemingly illimitable size, particularly powerful and brilliant in its upper range. Further, Miss Erza knows how to use it very well and sings with the assurance born of long and careful training. The audience was quick to recognize the talent of the young singer and there was very hearty applause throughout the evening. Several songs had to be repeated and there was an encore after each group. She began with Bach, following with two areas of Gluck, the second of which—the familiar "Divinites du Styx"—afforded her the first opportunity to show the unusual quality of her high voice. Despite the size of her organ, Miss Erza is also excellent as an interpreter of light, dainty songs. Koehlin's "Le The" had to be repeated at once. From the dramatic standpoint her most effective number of the evening was the familiar air of Lia, from Debussy's "L'Enfant Prodigue," which she gave with an

intensity that was truly moving, earning a great outburst of applause. Other songs were by Davico, Saint-Saëns, Rene Baton, E. Van Cleff, M. Miloevitch, Rachmaninoff and Salvator Daniel, and an English group which included two effective songs by Cecil Burleigh, "To the Past," and "To the Future," and "Lullaby" by M. H. le Baron. After this the audience insisted upon no less than four added numbers. It was indeed an auspicious debut, one that calls for great interest in the future career of the young artist.

#### Frieda Hempel

Frieda Hempel gave a song recital in Carnegie Hall, January 13, which brought out her admirers in force. An overwhelmingly affectionate greeting was given her, prolonged some moments, on her appearance on the stage, attired in shimmering peacock-colored gown, a truly pretty figure. It was evident from the outset that she had her audience with her, for recalls and encores were the rule, with presentation of a mass of gorgeous flowers.

Grace and ease of singing Mozart; real feeling and delicacy in lieder by Schubert, Grieg and others of the German school, and brilliancy of execution in coloratura arias—all this, and much more, was observed in her singing. Sincere and devotional was her singing of Schubert's "Ave Maria" and "Der Nussbaum" (encore) was altogether charming. The Bellini bravura aria, "Ah, non credea," and "Ah, non giunge" went with great verve and shining trills, high E flats and C's pealing forth with ease. Playing her own accompaniment, she sang as encores the "Echo Song" prettily, and Farley's "Night Wind" after that twice. In Grieg's "From Monte Pincio" she sang two low B's, so covering in the course of the evening over two and one-half octaves' compass. "I Love Thee" (Grieg) she had to repeat, and there was every possible finish in the closing group by d'Albert; Strauss' ("Ständchen"), which she repeated; Brahms, and Taubert's "Bird Song," Louis P. Fritz, flutist, playing obligatos with taste. A rush of the audience to the stage, and encores followed. Needless to say, Mr. Bos played exceedingly artistic accompaniments, shining especially in Schubert's "Auf Dem Wasser" and Strauss' "Ständchen."

#### Mary Davis

A friendly audience heard Mary Davis, mezzo contralto, at the Princess Theater, January 13, in an interesting program, ranging from old Italian airs to songs by modern American writers. Miss Davis has a naturally beautiful voice which she uses artistically. It has pleasing warmth and resonance, and her diction is excellent. Her sincerity is very evident, and she has a charming personality. Her group of songs by Wegener-Koopman was especially well interpreted. "Three Ghosts," a song by her teacher, Claude Warford, was sung from manuscript, and called for a repetition. Hageman's "May Night," was also given a second time. "I Passed By Your Window" and "Love's on the Highway" were very well liked, and well suited to her. Coenraad V. Bos contributed his ever artistic accompaniments.

The complete program follows:

Per La Gloria D'Adoravi.....Bononcini  
Caro Laccio, Dolce Nido.....Gaspardini  
Bacio Morto.....Sibelli  
La Girometta.....Sibella  
Day After Day.....Wegener-Koopman  
Do Not Go My Love.....Wegener-Koopman  
Love My Heart Longs Day and Night.....Wegener-Koopman  
Nuit D'Etoiles.....Debussy  
L'Esclave.....Lalo  
Les Larmes.....Tschakowsky  
Aime-Moi.....Bemberg  
Three Ghosts (MS).....Warford  
May Night.....Hageman  
The Cry of Rachel.....Salter  
Snow Fairies.....Forayth  
The Great Awakening.....Kramer

#### JANUARY 14

##### Metropolitan Museum of Art

The second concert at the Metropolitan Museum of Art was given on Saturday evening, January 14, before an audience even larger than the one which attended the first concert on January 7.

The orchestra under the able guidance of David Mannes, presented the various numbers with clarity and precision. Mr. Mannes has brought his men up to top notch with the result that whatever he produces is rendered artistically.

The program comprised:

March of the Toreadors, from Carmen.....Bizet  
Academic Festival Overture.....Brahms  
Adagio from the string quartet.....Debussy  
Andante and allegro from symphony No. 5 in C minor.....Beethoven  
Marche Slav.....Tschakowsky  
Fingal's Cave Overture (The Hebrides).....Mendelssohn  
Spanish Dances.....Moszkowski  
Air on the G String.....Bach  
Gavotte in E Major (For strings).....Bach  
Prelude to "The Mastersingers".....Wagner

#### Josef Stopak

Josef Stopak, who is already well known in this city through his admirable playing in times past, was heard at his second recital of the season in Carnegie Hall on Saturday evening, January 14. The audience was a large and representative one, Chalapin, with whom the violinist has been appearing on tour, being among those present.

Mr. Stopak always gives place on his programs to interesting novelties, and this occasion was no exception. He played three preludes (MSS.) by Frederick Jacobi, which being of a futuristic nature were of interest, and Edward Kilenyi's intermezzo, another "first time" number, was exceedingly melodious, containing real lyric passages. Two other compositions heard for the first time, according to the program, were a brilliant Scottish fantasy by Boris Levenson, and A. Walter Kramer's admirable "Song Without Words."

The more prominent works, which revealed the young artist's many attributes, were the Mozart concerto, No. 6, E flat major, and the Leclair sarabande and tambourin. In these his fine technic, rhythm, easy bowing and distinct style were again in evidence. Stopak has also an abundance of temperament which was discreetly felt in his playing. He is indeed an interesting young artist.

Saint-Saëns' "Havanaise" and the popular Kreisler "Tambourin Chinois" closed the program, but there were many encores, among them "Comin' Through the Rye" varia-



## MARIE ROTHMAN

### SOPRANO—

DEBUT RECITAL AT TOWN HALL  
JANUARY 8th, 1922

#### FROM THE PRESS

NEW YORK HERALD—In a tasteful and comprehensive program she disclosed a pleasing, clear, light voice, a generally good knowledge of tone production and a considerable variety of feeling in interpretation.

NEW YORK AMERICAN—Miss Rothman possesses a charming voice, personal beauty and the valuable asset of youth. Her voice is thrushlike in its tonal beauty, warmth and fluency. Her refinement of delivery bespoke careful training and good taste. She attracted an audience that completely filled the house and gave encouraging appreciation to the young singer's efforts. The hearty response of her hearers was well deserved.

NEW YORK TRIBUNE—Made a pleasing impression. Her voice has a remarkable purity of tone, especially in the high notes, which were full and free from any suggestion of strain or harshness, a freedom which is far from common. The audience called for many encores.

NEW YORK SUN—A young lyric soprano made her debut at Town Hall to which an unusually large audience was attracted by the event. Graceful coloratura. Very pleasing tone quality.

NEW YORK MAIL—An earnest young singer, disclosing a soprano voice of pleasing quality, the sort of voice that shows great promise. Clear diction and eloquent phrasing.

NEW YORK TELEGRAPH—She sang a varied and interesting program in a manner that pleased a representative audience. Miss Rothman is gifted with a voice of rare clarity and sweetness, and this, combined with an attractive personality, should take her far on the concert stage.

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New York



tions. Charles Hart, at the piano, furnished sympathetic and musicianly accompaniments.

#### Josef Hofmann

Now at the zenith of his powers, Josef Hofmann is recognized as one of the great piano interpreters and exponents of our time. His attitude toward his art is a lofty one, free from all trickery, all appeal to the groundlings, all effort to astonish, all angling for easy applause. In Schumann's C major fantasia Hofmann touched the top-most reaches of pianism, not to say of Parnassus. He is a true artist, grandly gifted, and his message was received with grateful reverence by an audience that filled Carnegie Hall and adored the performer.

In Bach's "Chromatic" fantasy and fugue Hofmann gave another remarkable reading, powerful, clear, convincing, and masterly in musicianship. Beethoven's "Andante favori" was a delightful blend of classic simplicity with romantic lyricism. The Hofmann tone had particular charm and warmth in this selection. The Beethoven rondo, "Anger-Over a Lost Farthing," was a well of pure joy, as rendered by Hofmann, with scintillating technic and compelling rhythm. Two Beethoven encores were made imperative after the rondo. Restrained and yet musically spontaneous were the presentations of Brahms' A major intermezzo and G minor rhapsody, and they made a deep impression. Two Tchaikowsky morceaux and the Liszt-Schubert "The Trout" were other gems in the Hofmann delivery. Encores in plenty, induced by rapturous plaudits, closed the tremendously enjoyable and edifying recital.

JANUARY 15

#### Rudolf Jung

A surprise awaited those who had the good fortune to attend the debut recital, given at Town Hall on January 15, by Rudolf Jung, a Swiss tenor, who has been active in

his own country and in other parts of Europe both in opera and concert but is practically unknown here. He proved to be a welcome addition to the season's offerings. He has first of all—and this is by no means unimportant—a pleasing personality and an attractive presence. His program indicates, too, that he is of a serious nature with a fondness for the classics. At this time when societies are being formed everywhere for the protection and production of the classics, this trait will be appreciated, especially so as in the case of Mr. Jung, it is wedded to a real understanding of the classics and an ability to interpret them as they should be interpreted—no mean achievement, to be sure!

Handel, Bach, Schubert and Schumann were the classic masters represented on this program, and there were three songs by O. Schoeck, sung for the first time in America. It may be said that the "piece de resistance" was "The Winter Journey," by Schubert, the twenty-four songs having been arranged in narrative form by the singer. This means that the order of the singing was arranged to suit the story, and that prose interludes were printed in the book of words, but not sung, detailing the progress of the lover to a broken hearted death. The idea is effective and gives to the Schubert cycle a meaning not found in the songs when taken separately. The whole thing was sung without pause, and the effect was highly impressive. Other works on the program were "Dank sei Dir, Herr," Handel; "O Jesulein suess, O Jesulein mild," Bach; "Jesus unser Trost und Leben," Bach; "Vergiftet sind meine Lieder," "Mit enien Gemalten Band," "Parabase," O. Schoeck; "Der Hidalgo," "Gestaendnis," Schumann. They were interpreted with a broad comprehension of the composer's intentions and a vocal quality that contributed to their beauty and esthetic effectiveness. Mr. Jung sings with youthful buoyancy, and neither his program nor his manner reflected his operatic activities. The voice is well equalized throughout his entire range, which appears to be wide, and the quality of it is that valuable baritone-tenor quality so much prized—manly, but informed with an exquisite velvety timbre which held even through the im-

passioned passages, and those passages where the dramatic intent demanded a veiled tone. His technic is finished and he possesses a thoroughgoing knowledge of breath management, even to the extent of using short breaths for the expression of torturing emotion. It is a pity that he should have resorted to the cheap theatrical trick of having the lights lowered at the end of the Schubert cycle. Elly Ney, and other artists of the highest rank, have introduced lighting effects into their recitals, but it is poor taste and does not appeal to the public. Such things have been worn threadbare in the motion picture houses of America, a fact of which these foreign artists are probably not aware.

Walter Golde played the accompaniments in so masterly a manner that he was forced to share in the applause. There were several encores.

#### Alexander Siloti

Alexander Siloti gave a recital in Aeolian Hall on Sunday afternoon, January 15, this being his first New York recital appearance after an absence of twenty-three years.

The eminent Russian pianist played his program numbers with all the fire, warmth and virility of a youth, retaining the traditional brilliance of his great master, Franz Liszt. He opened with a group containing "Andante and variations," Schubert-Liszt; Chopin's etudes, Nos. 19, 26 and 13, as well as the same composer's ballade in A flat, op. 47, in which the poetic side of his art predominated, while in the Liszt numbers—Etude in D flat, "Consolation" No. 3, and "Rhapsody" No. 12—his brilliance was outstanding. His playing of the two Bach groups, comprising organ prelude in E minor (transcription by A. Siloti), Chaconne (Busoni transcription), Organ prelude in G minor, five preludes from the "Well Tempered Clavier," and prelude from Suite No. 4 for violoncello (transcription by A. Siloti), which closed the program, revealed him as a deep-thinking, dignified and sincere musician whose exceptional

(Continued on page 34)



## NOW BOOKING THE OUTSTANDING ARTISTIC NOVELTY OF 1922-23

FLORENCE  
**EASTON**  
PRIMA DONNA SOPRANO  
Metropolitan Opera Co.

PAUL  
**ALTHOUSE**  
GREAT AMERICAN TENOR  
Metropolitan Opera Co.

AND

**ALMA BECK**  
AMERICAN CONTRALTO.

IN

A SCENE IN COSTUME from "CAVALLERIA RUSTICANA"  
AND  
A CONCERT PROGRAM



Notable press tributes in brief to Easton and Althouse as Santuzza and Turridu, respectively, in "Cavalleria Rusticana."

"Easton excelled as Santuzza, giving the most finished enactment of this part yet seen in Columbus."—*Columbus Dispatch*, Oct. 13, 1921.

"Althouse made a swaggering and ruthless Turridu and voiced his music authentically and with power."—*Columbus Dispatch*, Oct. 13, 1921.

"Easton gave an admirable performance. She has a beautiful voice and she seemed well suited to the part of Santuzza."—*New York Herald*.

"Althouse made Turridu a vigorous, forceful young man; his voice had fire and passionate sincerity as well as unusual beauty."—*New York Mail*.

"Her Santuzza proved to be one of the most dramatic we have seen. She is a singer of rare musicianship."—*New York Globe*.

"Althouse is the American Muratore of the concert platform."—*Chicago Evening American*.

"Her Santuzza was a moving and eloquent portrait recalling Calve in the part."—*Philadelphia Ledger*.

"His singing of the part was a real triumph."—*Philadelphia Bulletin*.

"She is ideal in the role. It is one of the best things she has done here. Temperamentally and vocally she is very well suited to it."—*New York Telegram*.

"All were moved by the freshness and beauty of Mr. Althouse's voice and by his exceptionally intelligent and convincing interpretation."—*Boston Post*.

Program as given in Columbus, O., on Oct. 14, last with striking success. This featured the scene in costume from "Cavalleria Rusticana."

#### Program

1.	Operatic Aria	Miss Beck
2.	Operatic Aria	Mr. Althouse
3.	Operatic Aria	Miss Easton
4.	Song Group	Mr. Althouse
5.	Song Group	Miss Easton
6.	Piano Soli	Pianist
7.	Scene from "Cavalleria Rusticana"	Miss Easton Mr. Althouse Miss Beck

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# TITO SCHIPA

*Tenor, Chicago Opera Company*



The Best Purely Lyric Tenor.

—*Chicago Journal of Commerce*, Nov. 22nd, 1921.

Possessor of as Lovely a Voice as Ever a Lyric Tenor Could Claim.

—Edward Moore in the *Chicago Daily Tribune*, Dec. 21st, 1921.

His Singing of the Duke was Another Lesson: The Auditorium Seemed a Parnassian Normal School for Musicians Last Night.

—Herman Devries in the *Chicago American*, Nov. 22nd, 1921.

His Voice Had the Velvety Softness and the Beautiful Ringing Quality of a Pure Cast Bell.

—Paul Bloomfield Zeisler in the *Herald and Examiner*, Nov. 22nd, 1921.

I Have Never Heard His Superior and Today Know Not His Equal.



# Tito Schipa is incomparable: His Voice Has a Ring of Truth, a Personal Quality and a Lyric Beauty.

—Maurice Rosenfeld in the *Chicago Daily News*, Dec. 27th, 1921.

© Lumiere, N. Y.

## "RIGOLETTO"

Tito Schipa made his reappearance with the company and was in his element. Nature intended him for this music, and it was for just such voice that Verdi wrote. The way of doing it is in the bones. The tone was lovely in quality and it was joy to hear him in "La Donna e Mobile" in the last act. The public desired to have this aria repeated, and were so insistent that for a considerable space the opera had to be carried on in pantomime. The public gave him a great demonstration.—Karlton Hackett in the *Chicago Evening Post*, Nov. 22, 1921.

Tito Schipa was the best Duke I recall; his voice is velvety, urgent, youthful, under control to sing the most trying passages and able to carol a lilting love song or gay ballad with complete unconcern. The person who can stop the performance with the light hearted melody in the first act has gone beneath the surface of his art; most tenors do not, but Mr. Schipa did. Also he has manners; one can believe in him when he is appearing in an aristocratic role. The Duke of Mantua, in the opera, may have had an evil record, but according to Mr. Schipa he was an enchanting person.—Edward Moore in the *Chicago Daily Tribune*, Nov. 22, 1921.

Tito Schipa repeated his admirable rendition of the role of the Duke, singing excellently the many airs allotted to him, and giving the part a boyish, gay characterization.—Maurice Rosenfeld in the *Chicago Daily News*, Nov. 22, 1921.

Tito Schipa made his this season's debut in the role of the Duke. His voice had the velvety softness and the beautiful ringing quality which are its most delightful characteristics.—Paul Bloomfield Zeisler in the *Herald and Examiner*, Nov. 22, 1921.

Tito Schipa last night made his first appearance of the season, and again, as in past seasons, showed himself the perfect singer. His voice, honeylike in its sweetness, and his vocalization showed him the master musician. He is, without doubt, the best purely lyric tenor. The audience, which packed the Auditorium from pit to roof, clapped its hands red in applauding Schipa's singing of "La Donna e Mobile."—*Chicago Journal of Commerce*, Nov. 22, 1921.

It was another joy to hear Tito Schipa, whose performance in the Sonambula Don Pasquale, "Barber of Seville," were part of last season's pleasures. His singing of the Duke was another lesson. The Auditorium seemed a Parnassian normal school for musicians last night. His voice was young, vibrant, suave, tender. The "Donna e Mobile" unchained a storm of applause.—Herman Devries in the *Chicago American*, Nov. 22, 1921.

## "TRAVIATA"

In this performance Mme. Galli-Curci had the valuable assistance of Tito Schipa in the part of Alfred Germont. Never was a pair more perfectly matched. Mr. Schipa is young, eager, ardent, good looking, and the possessor of as lovely a voice as ever a lyric tenor could claim, and he has the demeanor of a gentleman. Small wonder, then, that the audience gave thunderous applause to the incoming soprano.—Edward Moore in the *Daily Tribune*, Dec. 21, 1921.

Schipa sang with much taste, and his duet in the last act with Galli-Curci was one of the events of the season.—*Chicago Daily Journal*, Dec. 21, 1921.

Tito Schipa made a handsome, charming and golden-voiced Alfred. His tones have the clarity, the far-reaching quality of a pure cast bell.—Paul Bloomfield Zeisler in the *Herald and Examiner*, Dec. 21, 1921.

Schipa sang delightfully all the evening. He has just the voice for this music and the traditions of it seem to be in the very marrow of his bones. In the duet with Galli-Curci the tones were individually of exquisite beauty.—Karlton Hackett in the *Evening Post*, Dec. 21, 1921.

## "BARBIERE di SIVIGLIA"

In a number of years of opera-going I have heard only three tenors capable of singing the role of Almaviva, and of the three Schipa is worth at least five times the other two put together.—Edward Moore in the *Chicago Daily Tribune*, Dec. 30, 1921.

Schipa sang beautifully, accompanying himself gracefully, easily and skilfully on the guitar. His execution of the coloratura passages has elegance, suavity, and consummate finish: a very fine artist.—Herman Devries in the *Chicago American*, Dec. 30, 1921.

Tito Schipa brought to his Almaviva all his charm of song and presence. He began well with the serenade, which he himself accom-

panied on the guitar, and sang his every phrase with enchanting finesse and purity.—*Herald and Examiner*, Dec. 30, 1921.

Schipa has never had an equal in this country, at least in my day. Anything more lovely than his singing of the romanza in the first act I never have heard.—Karlton Hackett in the *Chicago Evening Post*.

## "LUCIA"

Schipa as Edgar was superb, at his best. His singing was quite the finest he has given us this year—full, warm, tender and ardent.—Paul Bloomfield Zeisler in the *Herald and Examiner*, Dec. 26, 1921.

A fine, upstanding, manly artist is Schipa, with the voice of a "tenor angel" and a personality to project. One can believe that an operatic character belongs to the aristocracy when he sings it.—Edward Moore in the *Chicago Daily Tribune*, Dec. 25, 1921.

Tito Schipa was the Edgar, and the "tombé degli avi miei" of the last act, not to mention the several big arias that follow, were all splendidly done by this artist, who, we insist, is the best lyric tenor on the operatic stage today.—*Journal of Commerce*, Dec. 27, 1921.

Tito Schipa is incomparable. His voice has a ring of truth, a personal quality, and a lyric beauty which makes this sound fresh and almost novel.—Maurice Rosenfeld, in the *Chicago Daily News*, December 27, 1921.

Tito Schipa is an ideal Edgar, for his gift is a combination of lovely voice, used with rare intelligence and refinement, lit with his young, enthusiastic temperament, ease and grace of stage deportment.—Herman Devries in the *Chicago American*, Dec. 27, 1921.

Schipa is coming into his own this year. At his first performance here I stated that for the lyric part we never had had his equal, and I have had no cause to change my opinion. His voice is richer in quality and of fuller volume and flows forth so joyously that to hear him sing is unalloyed pleasure. For the music of the old Italian repertory I have never heard his superior and today know not his equal.—Karlton Hackett in the *Chicago Evening Post*, Dec. 27, 1921.

# Mr. SCHIPA Records Exclusively for the VICTOR

## GRAND OPERA IN ENGLISH RECEIVES SEVERE JOLT WHEN BOSTON COMPANY FAILS

Boston Society of Singers Finally Gives Up with a Deficit Approximating \$40,000—E. Robert Schmitz Soloist with Boston Symphony—Heifetz's Program—Handel's "Samson" Given—Rosing in Two Concerts

Boston, Mass., January 14, 1922.—The Boston Society of Singers, which began with grand opera in English, later giving light operas such as the "Mikado" and "Jack and the Beanstalk," at the Arlington Theater, has finally given up the task, with, it is reported, a deficit of about \$40,000, and the theater is dark for the present.

The People's Symphony Orchestra will transfer its concerts from the Arlington to St. James Hall on Huntington avenue, beginning with Sunday, January 15.

ARTIST PUPIL FROM ARTHUR J. HUBBARD STUDIOS.

Prominent among the artist pupils of the Arthur J. Hubbard studios is Edith Bullard, soprano, who has already filled engagements in Cambridge and Boston in October; Fall River, Cambridge, Foxboro, Lynn and Dover, N. H., in November; Lewiston, Me., Malden and Boston City Club in December. In January she will sing in Milford, Boston, Cambridge, Walpole, South Berwick, Me., and Manchester, N. H. Miss Bullard has many dates already booked for the balance of the season, among which is her Boston recital, which will be given on February 7 in Jordan Hall.

E. ROBERT SCHMITZ SOLOIST WITH BOSTON SYMPHONY.

At the last concerts of the year, December 30 and 31, by the Boston Symphony Orchestra, Pierre Monteux conductor, E. Robert Schmitz, pianist, was called upon at short notice, on account of the indisposition of Louise Homer,

to act as soloist at this, the tenth concert of the season. Needless to say, he acquitted himself brilliantly and gave much pleasure to the large audience. The program included the overture to the opera "L'Italiana in Algeri," Rossini; symphony in D major, Mozart; theme, variations and fugue for organ and orchestra, Chadwick (organ solo by Albert W. Snow); "Rhapsody on Folk Songs of the Ukraine," for piano and orchestra, Liapounoff; three dances from the ballet, "El Sombbrero de tres picos," De Falla.

The overture by Rossini was played for the first time at these concerts, but it seems as bright and melodious as when written. Mr. Longy, as would be expected of this consummate artist, brought out fully the beauty of the solo for oboe in the introduction. The Liapounoff rhapsody also had its first hearing, and the "Three Dances," from "The Three-Cornered Hat," was played for the first time in America. A second hearing of these pieces might prove enjoyable and possibly bring to the listener a clearer idea of the intention and meaning of the composer.

The next pair of concerts will be given January 13 and 14.

JASCHA HEIFETZ AT SYMPHONY HALL.

January 8, Jascha Heifetz, violinist, gave an interesting recital to an audience which filled Symphony Hall and all the seats on the stage which had been put in place for an oratorio concert in the evening. It is nearly two years since Mr. Heifetz has played in Boston, and he has become more mature, both in appearance and playing, than when he was last here. He seemed very serious, rarely vouchsafing a smile even to the spontaneous and hearty applause which his really splendid playing called forth.

The program: concerto in A minor, Goldmark; "Sara-band," "Double," and "Tempo di Bourree" from second sonata for violin alone, Bach; "Havanaise," Saint-Saens; aria from "Eugene Onegin," transcribed for violin by L. Auer; "Perpetuum mobile," Ries; "Prize Song" from "Die Meistersinger," transcribed by Wilhely, and "Introduction and Tarantelle," Sarasate.

HANDEL'S "SAMSON" HEARD.

Sunday evening, January 8, the People's Choral Union, George Sawyer Dunham conductor, gave for its eighteenth annual mid-season concert Handel's oratorio, "Samson," to a large audience which showed by its applause that it heartily enjoyed the work both of soloists and chorus. The former were Ruth Blackman Rodgers, soprano; Doris Gerald, contralto; Henry C. Moeller, tenor, and Herbert Wellington Smith, baritone, all of whom were wholly efficient for the requirements of the music which fell to the different voices. Miss Rodgers has a voice of rather lyric quality, crystal clear, a well developed trill, and "Let the Bright Seraphim" seemed well within her powers. Mr. Moeller gave a splendid interpretation of the tragic recitative "Oh, Loss of Sight," the aria "Total Eclipse," and we can always depend on our admirable Boston baritone, Mr. Smith, to sing his lines in a hearty, manly style, and with a clear understanding of the meaning of the text—in the aria of Manoa, first glorying in the deeds of the unconquerable Samson, then mourning the loss of his son, then the taunting, sarcastic Harapha in "Honour and Arms"—and the duet with Samson—returning to the beautiful aria, "How Willing My Paternal Love." It was very good to hear.

Mr. Dunham conducted with authority the chorus and orchestra heeding his plain, straightforward beat, for the most part with a clear attack.

ROISING IN TWO CONCERTS.

January 9 and January 11, Mr. Rosing sang to increasing audiences, seemingly having a better understanding of the man and his ideals than was felt at his first appearance. Monday evening, as will be seen by the program, was wholly devoted to love songs by the composers of different nationalities and varying methods of expressing the thought of the poets. The singer used less "stage business" than in his first appearance last week, and showed his ability to express himself in real vocal tone color, and in extended variety. His program for Monday evening was as follows: "Invocation to Love," Scott; "Romance of Sinodale," Rubinstein; "Isobel," Frank Bridge; "J'ai peur d'un Baiser," Szulc; "Song of Levko," Rimsky-Korsakoff; "A Love Song of the Village Idiot," Moussorgsky; "The Goat," Moussorgsky; "Lord Rendal," Somerset folk song; "Phidyle," Duparc; "Mes Joies," Chopin; "Southern Night," Rimsky-Korsakoff; "A Dream," Grieg; "Again Alone," Tschaiakowsky; "Don't Sing the Song of George," Rachmaninoff; "Thy Hand Beloved," Purcell, and "Love Went a-Riding," Frank Bridge. His program for Wednesday evening, January 11, was all selected from songs of Moussorgsky.

A. R. F.

George Meader's Song Recital

George Meader, tenor of the Metropolitan Opera Company, will give a song recital at the Town Hall on Sunday afternoon, January 22. His program will consist of an aria from Mozart's "Così fan Tutti," scheduled for the Metropolitan this season, and songs by Wolf, Schumann and Brahms.

Meluis Guest of Honor at Rubinstein Club

Luella Meluis, coloratura soprano, was the guest of honor at the thirty-fifth anniversary of the Rubinstein Club at the Waldorf-Astoria on Tuesday evening, January 17, on which occasion she sang several numbers with flute accompaniment.

Schedule of Cleveland's Eastern Tour

The Cleveland Orchestra, Nikolai Sokoloff conductor, will visit the following cities on its second Eastern tour: January 23, Carnegie Hall, Pittsburgh; 24, Carnegie Hall, New York; 25, Symphony Hall, Boston; 26, Buckingham

Hall, Waterbury, Conn.; 27, Vassar College, Poughkeepsie, N. Y.; 28, rehearsals in New York City; 29 (afternoon), Academy of Music, Brooklyn; 29 (evening), New York Hippodrome, New York, Arthur Shepherd conducting; 30, Fulton Opera House, Lancaster, Pa.; 31, Victoria Theater, Shamokin, Pa.; February 1, Elgar Choir, Hamilton, Ont.; 2 (afternoon), children's concert, Hamilton, Ont.; 2 (evening), symphony concert, Memorial Hall, Hamilton, Ont.; 3, Elmwood Music Hall, Buffalo, N. Y.; 4, Haven Theater, Olean, N. Y.

Alda's Only New York Recital

Frances Alda will give her only New York recital of the season at Carnegie Hall, Tuesday evening, January 31.

## OBITUARY

Hans Kronold

It is almost superfluous to add the word "cellist" after the foregoing caption, so well known was Hans Kronold in his art. The present writer knew him as a little boy, accompanying his sister Selma Kronold to her vocal lessons at the Leipsic Conservatory, where he later began his cello studies. Selma, now also dead, ultimately became a member



THE LATE HANS KRONOLD

of the Metropolitan Opera Company in the Conried regime, singing Senta, etc., and was later the founder and director of the Catholic Oratorio Society of New York. Hans, with his father, mother and sister, came to this country in 1886, becoming a member of leading orchestras, and playing under Paur, Seidl, Dvorák and others. His artistic capabilities, however, led him to higher aspirations; and he soon left that life to become solo-cellist, and as such he travelled and played extensively over the entire country. A "steady job" for a quarter of a century past was that of cellist at All Angels P. E. Church, West End avenue, New York, and he was also specially engaged as soloist at many out-of-town churches. Genial, cosmopolitan, a first rate pianist and composer, Hans Kronold will be much missed. A widow (nee Rose Fischel of Philadelphia) and two daughters, Nora and Sophie, survive. His death, of pneumonia, occurred at the family home, Washington Heights, New York, January 10.

The funeral, held in the Universal Chapel, Lexington avenue, January 13, had many musical features. Vladimir Dubinsky played Chopin's funeral march on his cello with heart searching tone and expression, and Harry Woodstock, organist, also headed a quartet of cellists who played "Ase's Death." A mixed quartet made up of Marie de Kyzer, Miss Rogers, Alexander Crooks and Earle Tuckerman, sang appropriate hymns. Rabbi Rev. Martin, Rabbi Rev. Dr. Silverman, and Rev. Delancey Townsend (the last named of All Angels' Church, where Mr. Kronold was cellist for a quarter of a century) delivered eulogies of the much mourned cellist. It happened that in the audience were three persons who knew him in his boyhood days in Leipsic, namely, Adele Lewing, Martha Liebenstein-Lee and F. W. Riesberg, the last named of the staff of the MUSICAL COURIER. Among those who paid their last respects were Mrs. William R. Chapman (Mr. Kronold played under "the Chapmans'" direction many times in Maine), Carrie Bridewell, Dr. Franklin Lawson, John Fulton, Louis R. Dressler, John Burdett, and many others. The chapel was crowded to the last seat.

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#### Fourth La Forge-Berumen Noonday Musicales

On January 6 a very large and enthusiastic audience attended the fourth of the series of noonday musicales given monthly at Aeolian Hall, under the direction of Frank La Forge and Ernesto Berumen. A Paganini-Liszt etude, played by the Duo-Art piano reproducing the playing of Harold Bauer, was the first number on the program. Charles Carver, basso, delighted the audience with two groups of songs. He is the possessor of an abundant voice, which he employs with ease and feeling. His first group, including "Hear Me, Ye Winds and Waves," Handel, and "O Speak Not Beloved," Tchaikowsky, was received with much enthusiasm. His fine bass voice and excellent diction were also displayed in "Longing," by La Forge, "Cefiro," Mexican folk song, and "Chanson Tambourineur," old French.

Marguerite Schuling, mezzo soprano, with a rich clear voice, gave the aria from "Don Carlos" with dramatic interpretation. Her voice is notable for its luscious quality and wide range.

Elsa Gillham followed with an excellent interpretation of Bemberg's "The Death of Joan of Arc." Mrs. Gillham has a finely schooled contralto with extensive range and she possesses much interpretative ability.

Dwight Coy, a lad of eighteen, gave a virile and brilliant interpretation of the first movement of the Grieg concerto. His playing was clear, accurate and temperamental, and a bright future is predicted for him by many who heard him on this occasion. He was accompanied at the organ by his teacher, Frank La Forge.

Mr. La Forge furnished his well known backgrounds for the entire program.

The next noonday musicale will be Friday, February 3.

#### Marie Novello Plays at Reception in Her Honor

On Sunday afternoon, January 8, Clara Novello Davies and Lady Auckland held a reception in honor of Marie Novello, the attractive English pianist who recently arrived here, at the former's handsome studios. Fully two hundred guests dropped in and stayed long enough to greet the hostesses and their guest of honor, and also to hear her play. The tea table was artistically decorated with roses, sweetpeas, and here and there pink candles flickered; but if the decorations were enjoyed, it is safe to say that the tasty refreshments seemed to be more so, for at the end of the afternoon Marie Novello was heard to whisper humorously: "And to think—they didn't leave me one single sandwich!"

During the afternoon, Miss Novello, a most attractive young woman, rendered a program consisting of numbers by Debussy, Palmgren, Chopin and Poldini. She is an artist and should be most successful in this country, just as she has been abroad.

Among those present were: Count and Countess Dru, Presilla Countess Annesley, Lord and Lady Auckland, Sir George Wilshire, Hon. William C. Amos, Dr. Frank Muller, George Armsby, William Faversham, J. Hevet Steel, Mrs. Dunlop Hopkins, Mrs. John A. Drake, Mrs. Charles Proctor, Alma Clayburgh, Andreas de Seguro, George Reimherr, A. Walter Kramer, H. O. Osgood, Josephine Vila, Antonia Sawyer, Ralph J. MacFadyen, Mrs. Pickernell, Emilie Frances Bauer, etc.

#### Marie De Kyzer a Busy Artist

Marie De Kyzer, soprano, is having her full share of concert engagements. On December 1 she sang in Ridge-wood, N. J.; December 7 in Passaic High School auditorium; December 9, East Orange High School auditorium, benefit of the community chorus; December 11, Brooklyn; December 15, Leonia, N. J., with the Euterpe Orchestral Society; December 16, Port Chester, N. Y., all-Scotch program; December 23, New York concert; December 25, Bound Brook, N. J., and December 26, Pelham, N. Y. December 4 she sang at the radio station of the Westinghouse Company, Newark, N. J., to an audience of over 60,000 people, and has received letters from a large number of listeners. She started in the new year with an appearance in New York January 1, and on January 7 gave a recital in Greensboro, N. C. January 27 she will be heard at a Burns concert in Springfield, Mass.; February 1 at the Women's Club, East Orange, N. J. (her fourth appearance in East Orange this season, giving proof of her undeniable popularity there); February 6, song recital in Willimantic, Conn., and February 27, a joint recital in Stamford, Conn.

Several additional engagements have been secured, the dates to be arranged later.

#### Bonucci's Spartanburg Recital Praised

That Arturo Bonucci, the Italian cellist, is successful in pleasing his audiences is attested by the following letter from the School of Music, Converse College, Spartanburg, S. C., where he played not long ago:

I am writing to tell you how much we enjoyed Mr. Bonucci's playing and of the profound impression this truly great artist made here on the occasion of his appearance in joint recital with Salvi last Monday evening.

The concert was a great success from every point of view. Bonucci held his audience spellbound from beginning to end and scored a great success. His technique is tremendous and his tone of rare beauty and great volume. In the rendering of his own compositions, he proved himself a composer of no mean ability. He was recalled many times and had to respond with several encores after each group. In short it was masterly, appreciative and successful.

Please convey to Mr. Bonucci my personal regards and good wishes for further success. With all good wishes I am,

Yours very truly,

(Signed) WILLIAM C. MAYFARTH.

#### Cisneros Sings at Lewisohn Home

Tuesday evening, January 10, in the ball room of the New York home of Adolph Lewisohn, Eleonora de Cisneros gave a musical program of operatic airs and Spanish, French and English songs. Two hundred people, prominent in New York and Washington, were present. It was a meeting of the Federation of Jewish Charities, presided over by ex-Governor Smith, and Mme. de Cisneros was in splendid voice; especially brilliant was the aria, "O don fatale," from "Don Carlos."

#### McConnells on Tour in "Trills and Frills"

Harriet and Marie McConnell, daughters of Mrs. E. B. McConnell, vocal teacher of New York, again are on tour



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#### Marie de Kyzer

Soprano

who has achieved  
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"Love Sends a  
Little Gift of Roses."

giving their effective sketch, called "Trills and Frills." Just before Christmas these talented young singers played a week's engagement in Baltimore, Md., and scored their usual success both with their audiences and with the critics. In mentioning the McConnells' part in the program the Baltimore Evening Sun of December 21 spoke of their act as being elegant and distinguished and one of the most charming things in vaudeville. The critic of the Baltimore American is of the opinion that the McConnells have excellent voices and that "Trills and Frills" is an exceptional offering. Both of the girls gave the Tuberculosis Christmas Seal booth in the lobby of the Hotel Belvedere a boost on December 21 by singing a song or two for the worthy cause.

#### Florence Balmanno, Griffith Artist Student, Wins Eisteddfod Contest

The twelfth annual Eisteddfod was held at the Academy of Music in Philadelphia on January 2. More than a thousand members of glee clubs and choruses, soloists and

"There is no such thing as perfection, but the winner sings the nearest to perfection I have ever heard. In my forty years of experience at Eisteddfods I have never heard such contraltos. They were all beautiful, but the winner had such excellent training, told the story, and I am sorry all of you could not be as close to her as I was so that you might see her facial expressions. The high A flat was beautifully done."

Miss Balmanno was also the alto of the successful contesting quartet.

#### Leginska Dangerously Ill

Ethel Leginska is dangerously ill at her apartment in New York with three doctors in attendance. Her case has been diagnosed as appendicitis, but it is hoped that an operation may be avoided. It was with difficulty that the pianist finished her performance the other night at Aeolian Hall as guest artist with the New York Chamber Music Society. A doctor was in attendance back stage and Leginska collapsed on returning home after the performance. Her serious illness has made it necessary to cancel several important out-of-town engagements.

#### Mary Houghton Brown's Success This Season

Mary Houghton Brown has had rather unusual success in her piano recitals this season. She attributes this to her teacher, Charles King Barry, of the Oberlin Conservatory of Music, under whom she graduated in the piano course. She has studied elsewhere since leaving the conservatory, but considers Mr. Barry one of the finest piano instructors in the country.

"And his is a reputation built upon solid musicianship. It will endure and increase in volume. Here is the Kreisler talent and Heifetz genius in large measure concentrated in one musician."—Archie Bell, in the *Cleveland News*, Jan. 6th, 1922.

"We have heard in the course of our symphony concerts violinists of great and lesser degree of virtuosity, but my present impressions rank Vecsey as the high altitude of artistry and pyrotechnical, with the exception of Kreisler, and I believe I make no mistake in calling him his peer."—Wilson G. Smith, in the *Cleveland Press*, Jan. 6th, 1922.

"Mr. Vecsey surmounted every technical obstacle with unfailing virtuosity. There is double stopping here to dismay all but the stout of heart, and some harmonics that are precarious enough. But most of all there lingers in the memory that gorgeous, 'cello-like G string tone."—James H. Rogers, in *Cleveland Plain Dealer*, Jan. 6th, 1922.

All referring to:

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VECSEY'S**

Sensational Playing of the Sibelius Concerto with the  
**Cleveland Symphony Orchestra**  
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Baldwin Piano

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New York



FLORENCE BALMANNO.

Yeatman-Griffith artist-student, who won the alto prize at the twelfth annual Eisteddfod, held at the Academy of Music in Philadelphia on January 2, 1922.

artists came from many sections of the country to take part in the affair, the largest of its kind ever held in this country.

Florence Balmanno, a Brooklyn contralto, who has been studying for the past two seasons with Yeatman Griffith, won the alto prize. Dr. Edward Broome, of Toronto, Canada, the adjudicator, in awarding the prize remarked:



## NEW YORK CONCERTS

(Continued from page 29)

art entitles him to be classed as one of the leading pianists now before the public.

His re-entry before a New York audience was particularly gratifying. He was cordially received the moment he made his first appearance, and after finishing his first number the audience's enthusiasm knew no bounds.

## New York Philharmonic Orchestra

It was a spirited performance of that shortest of all Beethoven symphonies—the eighth—with which Josef Stransky opened the Philharmonic Orchestra concert at Carnegie Hall on Sunday afternoon, January 15. Next came the second performance this season of Henry Hadley's latest symphonic poem, "The Ocean." The work was reviewed at length in these columns when first presented. Sunday it was again conducted by its composer and again made the same excellent impression on the audience, Mr. Hadley being recalled several times to acknowledge the applause. After the intermission Bronislaw Huberman played the Tschaiowsky concerto with a warm appreciation of his musical content and that finished technical proficiency which marks all his works. It pleased the audience tremendously and the artist was called on to return to the platform and bow his thanks repeatedly. To end with, there was an excellent playing of Smetana's familiar symphonic poem, "Vltava," that echo of "Rheingold."

## Friends of Music: Liebling, Salzedo, Maquarre, Soloists

Brahms' serenade in D, op. 111, was the opening number at Town Hall last Sunday, and despite some technical

slips found large favor with the devoted auditors. The composition is too long for the nature of its contents, and good old Brahms easily might have lopped off a movement or two (the work has five) with good effect. Mozart's double concerto for harp and flute, another lengthy opus, followed the serenade, and was played beautifully by Messrs. Salzedo, Maquarre and the orchestra. Conductor Bodanzky led both pieces with evident love and reverence.

Ravel's "Scheherazade," three poems for voice and orchestra, were sung by Estelle Liebling, who performed a remarkable feat in memorizing the long texts, giving them with exquisite French diction, and illustrating them vocally with inexhaustible resource of color, dynamics and interpretative nuances. It is exceedingly difficult music to sing and would be impossible for anyone not blessed with a perfect ear, accurate intonation, and deeply grounded musicianship. All those qualities are possessed by Miss Liebling in marked degree. She was a source of unqualified delight to the listeners, who applauded her warmly. The Ravel orchestral score is full of enticing and picturesque music, always suggestive of the moods it tries to evoke, and never lacking in artful, delicate and aristocratic instrumentation.

## Feodor Chaliapin

On Sunday afternoon, at the Hippodrome, Feodor Chaliapin, the Russian bass, made his final appearance in concert, assisted by Josef Stopak, violinist; Nicolai Levenne, cellist, and Leo Berdichevsky, pianist.

## St. Olaf Choir

The St. Olaf Choir, from St. Olaf College, Northfield, Minn., which made such a fine impression when it first appeared in the East two or three seasons ago, gave a concert before a house crowded with enthusiastic auditors at the Brooklyn Academy of Music on Sunday afternoon, January 15. The same program was repeated at the Metropolitan Opera House on Tuesday evening, January 17, and the detailed review is consequently deferred until the next issue of the MUSICAL COURIER.

## Johnston Recalls Saint-Saëns

One of the few Americans who knew the late Camille Saint-Saëns well was R. E. Johnston, the manager. It was Mr. Johnston who, in 1893, introduced to America his "Rondo Capriccioso," with Henri Marteau as the artist. In the summer of 1894, Mr. Johnston was in Brussels arranging the first tour of Ysaye in America. The question arose as to what he would play at his debut. After hearing almost the entire repertory it was decided that the great Ysaye at his American debut would play—with the New York Philharmonic Society, Anton Seidl conductor—two modern concertos, namely: Saint-Saëns' B minor No. 3, and Max Bruch's "Scottish Fantasy," neither of which had then been heard publicly in this country. On his five subsequent tours, Ysaye played the Saint-Saëns concerto more than one hundred times.

When San Francisco had its exposition in 1915, Saint-Saëns was sent by the French government to that exposition in the capacity of a representative of art. As he was leaving America, he called at Mr. Johnston's office to say good-by and to discuss music in general, and he mentioned particularly his concerto, No. 3, which, he said, had been dedicated to Sarasate, but made famous by Ysaye. Before the great French composer left he autographed a photograph of himself as follows: "To R. E. Johnston, an admirer and enthusiast of my violin pieces, the B minor concerto, No. 3, and the 'Rondo Capriccioso.'"

## Liederkrantz Anniversary Concert

The Liederkrantz of the City of New York gave its seventy-fifth anniversary concert in the ballroom of its club house on East 58th street. The hall was beautifully decorated and took on a festive appearance appropriate for the occasion.

The concert opened with Beethoven's "Leonore" overture, played by the orchestra. Choral numbers with orchestra, as well as a capella, were rendered.

Elena Gerhardt, who was in unusual good voice, sang two groups comprising Suleika's song, No. 2, Schubert; the same composer's "Der Tod und das Mädchen," Brahms' "Vergebliches Ständchen" and "Der Schmied," Schumann's "Provenzalisches Lied," and "Der Nussbaum," as well as two Strauss songs—"Hat gesagt—Bleibts nicht dabei" and "Cäcilie." Her artistic and highly finished renditions won enthusiastic applause. She was recalled again and again.

The concert closed with excerpts from "Die Meistersinger von Nuernberg," comprising the overture, chorus for mixed voices ("Wach auf"), baritone solo, mixed chorus and orchestra ("Ehrt Eure Deutscher Meister") in which Robert Leonhardt sang the solo part.

## Olive Nevin Sings for Wellesley Club

At the recent annual meeting of the Pittsburgh-Wellesley Club, Olive Nevin was the featured soloist. The speaker of the occasion was Prof. Hamilton C. MacDougall, the director of the music department at Wellesley. Miss Nevin's opening group immediately preceded Mr. MacDougall's address, and as an introduction for him the last song was his own, "All My Heart this Night Rejoices," which he wrote for and dedicated to the soprano. Last December Miss Nevin gave the song its inaugural hearing at Wellesley at the Christmas Vesper Service.

## Mary Garden Breaks Precedent for Namara

Many are the stories being told about Marguerite Namara's recent debut appearance with the Chicago Opera, but one of the most interesting of these is the fact that Mary Garden broke a life-long precedent by coming to hear Namara's matinee performance in "Thais," although she, herself, was going to sing "Carmen" that same night. In this connection, too, it was also remarked that the impresaria of the Chicago Opera sat in her box and applauded all through the performance by tapping her cane—which is the Garden way of denoting approval.

## Muzio to Make Re-appearance at Metropolitan

Claudia Muzio will make her reappearance at the Metropolitan Opera House on Wednesday evening, February 1, in "Aida."

## NEW YORK CONCERTS

Thursday, January 19

Philharmonic Orchestra, evening.....Carnegie Hall  
Singers Club of New York, evening.....Aeolian Hall

Friday, January 20

Philharmonic Orchestra, afternoon.....Carnegie Hall  
Emma Calve, afternoon.....Aeolian Hall  
Concert and Ballet Intime, afternoon.....Town Hall

Saturday, January 21

Del Negri, song recital, evening.....Carnegie Hall  
Ossip Gabrilowitsch, piano recital, afternoon.....Aeolian Hall  
Marcel Salinger, song recital, evening.....Aeolian Hall  
Louis Graveure, song recital, afternoon.....Town Hall  
Concert and Ballet Intime, evening.....Town Hall  
Mannes' Symphony Orchestra, evening.....Town Hall  
Metropolitan Museum of Art

Sunday, January 22

Philharmonic Orchestra, afternoon.....Carnegie Hall  
Symphony Society of New York, afternoon.....Aeolian Hall  
George Meader, song recital, afternoon.....Town Hall  
Frederic Warren Ballad Concert, evening.....Selwyn Theater

Monday, January 23

Sittig Trio, afternoon.....Aeolian Hall  
Elsa Fischer String Quartet, evening.....Aeolian Hall

Tuesday January 24

Cleveland Symphony Orchestra, evening....Carnegie Hall  
Amy Ellerman, song recital, afternoon.....Aeolian Hall  
Harriet Van Emden, song recital, evening.....Aeolian Hall  
Mrs. George Lee Bready, opera recital, morning.....Ambassador

Wednesday, January 25

Henrietta Conrad, song recital, afternoon....Aeolian Hall  
Arthur Schnabel, piano recital, afternoon.....Town Hall  
Maximilian Rose, violin recital, evening.....Town Hall

## Musicales at Walter Reed Hospital

An enjoyable musical program was presented recently by the Knights of Columbus at Walter Reed Hospital by leading artists of Washington. The hall was very pretty in its holiday decorations and the new Stieff piano was heard to advantage in the group of classics played by Katherine Floeckher Cullen. The participants were H. Marie Koontz, contralto, and Francis P. Heartsill, bass, members of the quartet of the Mount Vernon M. E. Church South; Mrs. John J. Stahl, soprano and director of the West Washington Baptist Choir and vocal teacher of Washington; Helen Gerrer, violinist, who is teaching at Visitation Convent, Georgetown, and Katherine Floeckher Cullen, pianist, who is teaching at Washington.

The program was arranged by George F. Schimmel, who served with the Knights of Columbus during the war, and is heard from time to time as tenor soloist during mass at the Walter Reed.

The program follows: Contralto—"Good Morning, Brother Sunshine" (Liza Lehmann), "Lorraine" (Wilfrid Sanderson), "Audacity" (Vernon Eville), H. Marie Koontz; Piano—"Spring Breeze" (George Boyle), "Melodie" Katherine Floeckher Cullen; basso—"The Horn" (Flegier), in E (Rachmaninoff), prelude in G minor (Rachmaninoff), "Standin' in de Need of Prayer" (Reddick), "Down in the Deep" (Petrie), Francis P. Heartsill; violin—"Souvenir" (Drdla), "Schoen Rosmarin" (Kreisler), "Liebesfreud" (Kreisler), Helen Gerrer; soprano—"Slave Song" (Del Riego), "Greetings" (Hawley), "Love Is the Wind" (MacFadyen), Mrs. John J. Stahl.

The artists were the guests of Secretary William L. Kelley and Lieut. Chaplain T. L. McKenna at supper following the musicale.

## Recital by Pupils of Francis Rogers

Sunday afternoon, January 15, seven pupils of Francis Rogers sang for an enthusiastic audience of music lovers at Mr. Rogers' residence studio on Sixty-second street. Of the seven, six are professional singers engaged actively in church and concert work, as follows: Carmen Reuben, Marjorie Greiner, Floyd Daggett, Raymond Freemantle, Albert Dettinger and E. F. Bishop. The program ranged from Mozart and Beethoven to Negro spirituals, and gave the young artists ample opportunity to display the soundness of their vocal technic, as well as their versatility in interpretation.

## Havana's Tribute to Sousa

The advance subscription sale for the Havana engagement of Sousa and his band was \$10,000, according to a cable just received by his New York office.

## Frank Cuthbert

## Basso-Cantante

Montreal Gazette, Jan. 9, 1922.

"Exhibited a fine voice full of resonance—sang with splendid effect winning deserved encore."

Toronto Mail &amp; Empire, Jan. 11, 1922.

"Has a rich and pleasing basso. Interprets with excellent taste."

Pittsburgh Post, Dec. 28, 1921.

"If you have never heard Frank Cuthbert sing 'Why Do the Nations,' be sure to get your seats on time for next Christmas week."

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## ACROSS THE COUNTRY

**Albany, N. Y., January 3, 1922.**—The Russian Isba Singers, favorites in this section, were heard in a fine program in the First Presbyterian Church, where Governor Nathan L. Miller attends. There has been some little discussion about Sunday "pop" concerts for Albany. Some have expressed themselves in favor of the project although there is a concerted movement on the part of several churchmen and committees of laymen protesting. A general committee has been formed with Roessle McKinney, Laura Spencer Townsend and Mary V. Hun, issuing a call for a meeting in the State Education Building to discuss the project. Various Albany organizations have received letters outlining the plan for the proposal.

The Students' Music Study Club gave a recital recently at the studios of Mr. and Mrs. Frederick W. Kerner. Mrs. George Curtis Treadwell, well known in musical circles here and in New York, will pass several months in Europe, sailing early in the spring.

Ignaz Friedman, Polish pianist, will appear here in recital under the management of Ben Franklin.

Edna Komfort Tiedemann, of Americus, Ga., is visiting her parents, Mr. and Mrs. Valentine Komfort, for a month, before sailing with her husband, Walter J. Tiedemann, for the Philippines.

Grace and Regina Held, students at the Boston Conservatory, have been in town for a holiday visit with their parents, Mr. and Mrs. George Held.

Elaborate and pleasing programs are being given frequently at the Academy of the Holy Name, under the direction of Sister Alphonsus and the Harmonic Circle.

Weekly "sings" are being planned for Saturday mornings for the school children of Albany. The work is to be fostered by the Women's Roosevelt Memorial Association, of which Mrs. James Q. Barcus is chairman for this district. The "sings" are planned for children of sixteen and under. Already city officials have promised their cooperation.

The work of the Albany Community Chorus, under the efficient directorship of Roessle McKinney and William B. Eddy, and with scores of leading Albanians lending their aid, has met with widespread approval. Chancellor's Hall, where weekly and special "sings" are held, is frequently taxed to its capacity.

**Berkeley, Cal.**—(See "Music on the Pacific Slope.")

**Boston, Mass.**—(See letter on another page.)

**Burlington, Vt., December 28, 1921.**—The Boston Symphony Orchestra, at its first concert in Vermont, held in the University of Vermont gymnasium recently, was given a fine reception by a large holiday audience. Montaux received great applause and at the end was called back three times. The orchestra played the "Eroica" symphony, the Rimsky-Korsakoff caprice on Spanish themes, the ballet music from "Rosamunde," and the "Rienzi" overture. The "Eroica" was greeted with a fine demonstration, and after every number Montaux had to bow many times. The concert was under the Dow management.

Frances Alda sang recently in the University of Vermont gymnasium to an audience of 1,430 people, being presented by Arthur W. Dow. Great enthusiasm greeted the diva and she had to sing many encores. Gutia Casini, cellist, was the assisting artist, and he, too, was warmly received, giving several extra numbers. Theodore Flint, accompanist, played two solos.

**Charleston, S. C.**—(See letter on another page.)

**Chicago, Ill.**—(See letter on another page.)

**Cincinnati, Ohio.**—(See letter on another page.)

**Cleveland, Ohio.**—(See letter on another page.)

**Columbus, Ohio, January 1, 1922.**—Victor Herbert appeared at the James Theater during the week of January 8 as conductor of a forty-piece orchestra, that is being organized now in preparation for his performance. The program contains Herbert compositions.

Columbus music lovers are at present looking forward to three premiere attractions during the month of January, in addition to the Victor Herbert showing. Albert Coates will appear as the guest conductor in a concert by the New York Philharmonic Society, January 13, sponsored by the Women's Music Club; Adolph Bohm, with his Russian ballet and the Little Arts Symphony Orchestra, is being presented by Kate M. Lacey, in the Quality Series, on January 24; and Fritz Kreisler plays on January 30 under the local management of Ralph D. Smith in the Music Series. All these concerts will be given at Memorial Hall.

Ruth Basden, soprano, left for New York today for further study there. Miss Basden has been soprano soloist at Franklin Park M. E. Church and at Broad Street Presbyterian.

**Denver, Col.**—(See letter on another page.)

**Detroit, Mich.**—(See letter on another page.)

**Jamestown, N. Y., January 2, 1922.**—Jean Talbot Miller, pianist, formerly of Kansas City, Mo., who has recently opened a studio here for the purpose of concert work and teaching, gave an enjoyable recital New Year's Eve at the residence of Mr. and Mrs. J. Delevan Curtiss. Mr. Miller's rendition of "Lotus Land," by Cyril Scott; "Reflection on the Water," by Debussy, and "Perpetual Motion," by MacDowell, were perhaps most worthy of mention, while the F minor etude by Liszt and a group of Chopin numbers completed the program. Mr. Miller has coached with Hutchinson and is an artist indeed welcome to this city.

Regna Ahlstrom, who has been studying in New York, gave a comprehensive and delightful debut recital in the Ahlstrom Piano Music Hall last week. She has a soprano voice well qualified for a future career.

The Jamestown Choral Society, under the direction of Samuel Thorstenberg, gave its annual contribution of Handel's "Messiah" January 1, in the Congregational Church, before a large audience. The solos were impressively sung by Regna Ahlstrom, Myra Shaffer Lovejoy, Mrs. Berger Anderson, Esther Seaburg, Mrs. David Lincoln, Mrs. Leonard Chidgren, Sidney Carlson, Harold Ahlstrom, William Swanson and William Tefft, while the accompaniments were creditably played by Victoria Swanson, organist, and Mary Wilson, pianist. The "Hallelujah

Chorus" was given by the entire society of about one hundred and twenty-five members. This choral society collaborates every summer with the New York Symphony Orchestra at Chautauque, N. Y., and is busy at the present time upon rehearsals of new works of oratorio, to be given next summer.

Esther Anderson, violinist, and Elizabeth Kauth Nelson, soprano, gave a joint recital in Norden Club Hall December 28. Both artists appeared at their best and were well received.

**Los Angeles, Cal.**—(See "Music on the Pacific Slope.")

**Memphis, Tenn.**—(See letter on another page.)

**Morristown, Pa., December 27, 1921.**—

The Octave Club's holiday concert was an artistic treat. The Erskine Club House was attractively and appropriately decorated, and there was a large audience. The patronesses for the days, Mrs. J. Lawrence Eisenberg and Mrs. Henry Derr, were the ones responsible for decorations. Mrs. John J. Foulkrod, Jr., was in charge of the program, and Mrs. Nelson C. Cressman presided. The Octave Club chorus had a prominent part in the concert and Miss Spangler had selected very beautiful Christmas songs, all of which were splendidly rendered, some without accompaniment. The soloists were F. Willard Cornman, Jr., baritone; May Farley, soprano, and Lawrence A. Miller, violinist, all of whose performances were immensely enjoyed and appreciated. The audience and chorus joined in singing Christmas carols. Anne Swartz was the club accompanist, while Mrs. Robert Morton Yahn accompanied Miss Farley and Mr. Miller.

The study of the symphony will be resumed at the January meeting. American symphony music being the subject, with Mrs. John Hyatt Naylor in charge of the program.

**Paris, Tex., January 3, 1922.**—Corinne Dargan Brooks presented a number of her pupils in a piano recital on December 17. The following took part: Katherine Tolbert, Nora Elizabeth Edwards, Margaret Johnson, Lucille Reeves, Christine Simmons, Mary Webb, Isabel Long, Lovene Dickey, Mary Sue Baughn, Estelle Gilliam, Maurie Stevenson, Bettie Jo Steinheimer, Ardath Stephens, and Helen Drummond. Henrietta Warren, reader, assisted.

Mrs. Brooks is also choir director of the Central Presbyterian Church, and under her direction a fine Christmas cantata, "Bethlehem," was given December 25. The soloists were Mrs. James Ritchie and Mrs. Frank Fuller, sopranos; Mrs. Frean Grimes, contralto; Felts Fort, tenor; Frank Fuller, bass. Others who took part in the special trios, quartets, and so on, were Mrs. Lowery, Elizabeth McGuire and Messrs. Brock, Long, Horn and House.

**Pittsburgh, Pa.**—(See letter on another page.)

**Portland, Ore.**—(See "Music on the Pacific Slope.")

**San Diego, Cal.**—(See "Music on the Pacific Slope.")

**Topeka, Kan., January 1, 1922.**—The Washburn College Men's Glee Club recently closed a tour of the state, covering the towns in the West, East and Northeast. The club dissolved at Stockton, Kans., in the western part of the state. The club sang to high school, college and city audiences. It is being coached by Theodore H. Post, a graduate of Washburn College department of music, and of Boston Conservatory of Music, and has enjoyed a successful season in concert work. Further work in concerts will be continued when school begins, January 3.

## Music Industries to Aid Caruso Fund

The Music Industries Chamber of Commerce of the United States, at its quarterly meeting in New York City on January 13, adopted a resolution endorsing the Caruso American Memorial Foundation and authorizing the fullest participation in the movement for a permanent memorial endowment fund of \$1,000,000. About thirty members of the board of directors of the chamber, together with representatives of the Music Merchants' Association and the National Piano Manufacturers' Association, attended the meeting. Richard B. Aldcroft, president of the chamber, presiding, told of the Foundation's plan to aid promising and deserving students of music through scholarships and to promote a wider appreciation of the more serious forms of music in America. These purposes were unanimously endorsed and Mr. Aldcroft empowered to appoint a committee to work out plans for the practical co-operation of the chamber in the movement. The committee will include

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NOTE: Mr. Hurlbut's 1922 Summer Master Classes will be held at SPOKANE, WASH., PORTLAND, ORE., and LEWISTON, IDAHO.



TWO PROMINENT MUSICIANS TO MARRY

The engagement has just been announced of William Arms Fisher, chief of the editorial department of the Oliver Ditson Company, and Mrs. Emma Roderick Hinckle, first vice-president of the National Federation of Music Clubs. Mr. Fisher, who has been with the Oliver Ditson Company since 1897, is one of the best known figures in American musical life, and his songs are very widely sung. He is one of the directors of the Boston Art Club and the Twentieth Century Club of Boston and a member of various national organizations. Mrs. Hinckle is also widely known. She began as a professional singer, but gave up her active professional career to undertake cultural work in a broader field. Besides being the first vice-president of the National Federation of Music Clubs she is chairman of the Department of Publicity of the National Council of Women, an organization which embraces in its council thirty-five national associations with a membership of ten million, and is affiliated with the International Council of Women of the World.

a representative from each of the eleven constituent organizations affiliated with the chamber. It will meet, with John Aspegren, chairman of the executive committee of the Foundation, to organize the active participation of the manufacturers and dealers who are members of the affiliated trade associations. There are approximately 10,000 musical instrument dealers in all parts of the United States.

M. H. HANSON has pleasure in announcing that:

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## GOTHAM GOSSIP

## "THE MESSIAH" AT BRICK CHURCH.

Resuming the usual Friday noon hours of music at the Brick Church, January 6, Dr. Clarence Dickinson and his motet choir of twenty singers gave portions of "The Messiah," the soloists being Laura Fergusson, Mary Allen, James Price and James Stanley, these being the solo quartet from the Church of the Incarnation. So well trained is this small chorus and so excellent is its individual make-up that the choruses, including "Hallelujah," were all of unexpected breadth and effect. The solo singers are all capable and gave their solo portions most artistically. These Friday noon hours of music begin promptly at 12:15 o'clock and are over at exactly 1 o'clock, a large gathering of real music lovers attending. Until further notice they will continue, including organ recitals, motet or oratorio with chorus and distinguished vocal and instrumental soloists.

A Haydn program will be given at the Friday "Noon Hour of Music" at the Brick Church, January 20, by Clarence Dickinson, with Donna Easley, soprano, and a cellist. The program will include allegro, air and variations for cello, large cantabile, "With Verdure Clad," by Miss Easley; the "Clock" movement, for cello; "My Mother Bids Me Bind My Hair," Miss Easley; "Serenade" and allegro from the "Military" symphony.

Dr. Dickinson gave a recital in the First Methodist Church, Asbury Park, N. J., on the evening of December 29, playing the following program: "Christmas," Dethier; intermezzo from "Storm King" symphony, Dickinson; "Goblin Dance," Dvorák; overture to "Der Freischütz," Weber; "The Nightingale and the Rose," Saint-Saëns; "Musical Snuff Box," Liadow; "Cathedral" prelude and fugue, Bach; "Angelus," Massenet; "Minuet," Paderewski; "Berceuse," Dickinson; Norwegian rhapsody, Sinding.

## JAMES MURRAY AN ATTRACTIVE SINGER.

Occasionally a singer appears who has voice and personality far beyond the ordinary, and such a one is James Murray, baritone, who sings in church and teaches singing in Stamford, Conn. A private hearing of this man convinces one that he would have a future in the metropolis. He sings with dignity, expression and finish, is mature enough to have poise, and his future lies in his own hands. Such singers, if they combine hustle, persistence and push, will achieve great things, but the trouble is, they don't!

## EMMA THURSBY RESUMES FRIDAY MUSICALES.

Emma Thursby's first Friday afternoon at home took place January 6 in her apartment, 34 Gramercy Park. The guest of the afternoon was Mrs. Theodore Parsons, who gave an interesting talk on her work, "Scientific Brain and Body Building," and by request added some interesting recitations, among them a scene from "Julius

Caesar." Max Lieblich graciously contributed some piano selections.

Miss Thursby's charming Friday afternoon musicales will continue through January and February and many prominent opera and concert artists will be guests of honor.

Miss Thursby and her sister Ina have just returned from a two weeks' visit in Washington, D. C., where they were cordially received by the President and Mrs. Harding at the White House and invited to the New Year's reception. Miss Thursby was also guest of honor at the Friday Morning Musical Club and was entertained at many teas, luncheons and dinners.

## RALPH THOMLINSON'S MANY DATES.

Ralph Thomlinson, baritone from Claude Warford's studio, has recently filled engagements as follows: October 24 and 27, Brooklyn, N. Y.; November 1, Yonkers, N. Y.; 2, Haworth, N. J.; 10, Frederick, Md.; 22, Newark, N. J.; December 6, Paterson, N. J.; 8, Astoria, L. I.; 12, Newark, N. J.; 20, Goshen, N. Y.; 28, Brooklyn, N. Y. February 1 he sings in New York, February 5 at Mamaroneck and February 20 at the Academy of Music, Philadelphia.

## FRATERNAL ASSOCIATION OF MUSICIANS MEETS.

The Fraternal Association of Musicians, George E. Shea, president, assembled December 20 at Ceremonial Hall, Ethical Culture Building, for the third monthly concert meeting of the season. A very distinctive program was presented to a large audience by Lillian Dixon, soprano; F. R. Capouilliez, baritone, and Leon Rains, lecturer. Miss Dixon, with Lavar Jensen at the piano, sang eighteenth century French songs, and in ten varied numbers she revealed as many moods, with engaging voice and action.

Mr. Rains, formerly of the Dresden Opera, and now on the staff of the Institute of Musical Art, gave a very comprehensive address, "The Influence of Richard Wagner on Vocal Culture and the Stage."

Mr. Capouilliez, concert baritone, gave much pleasure by his singing of two groups of songs, concluding with "The Victory Riders," by Philip James, the composer playing inspiring accompaniments.

## VAN BOMMEL MUSICALS.

At the Reno home, St. Nicholas avenue, Josephine Martino, pupil of Jan van Bommel, sang a number of songs. The young lady combines a voice of unusual clearness and purity with handsome personal appearance and enunciates distinctly all of which made her singing of "Babino" (Puccini); "Birth of Morn," and other modern songs highly enjoyable. Her voice and present attainment augur well for her future, with continued study. She was ably accompanied by Florence Stage. Miss Stage played a concert study by Sternberg and a Grainger piece with clear cut technique and expression. Ruth Percy, contralto, sang some songs to her own accompaniment, her rich contralto voice bringing her genuine admiration.

## PATTERSON PUPIL'S RECITAL.

Gwyneth Hughes, artist-pupil from Elizabeth K. Patterson's School of Singing, sang a program in the harp room at the Ditson Music Store, December 7. She possesses a contralto voice of considerable beauty. Her work is well done and most attractive. Two of the Ditson songs were on the program, "Dark Eyes Tender" (Manney) and "The Bellman" (Forsyth). Gwyneth Hughes should be heard at the best concerts.

## NADINE MORTON PUPIL'S RECITAL.

The Staten Islander of December 17 devotes considerable space to a musicale by pupils of Nadine Morton, pianist and

teacher, which took place at Public School 13, Rosebank, S. I., on December 2. She was assisted by Rhoda Arnold, soprano, and Genevieve Murat, reader, and the paper said in part as follows:

Miss Morton presented the prizes earned by the pupils in the summer practicing contest. Helen Crawford, for the greatest number of hours of practice, received first prize, and Ruth Asch received second prize. Elsie Schenk won the prize for the greatest improvement in sight reading.

The program was long and extremely varied, and very charmingly rendered. Miss Morton herself played with two of her pupils, and the varied performances showed individual talent, and above all, the remarkable ability of Nadine Morton as an instructor.

## MME. DAMMBANN GIVES SOIRÉE DANSANTE.

Emma A. Dammbann, president of the Southland Singers, gave a soirée dansante at the Hotel Plaza, Tuesday evening, January 10. It was a very delightful affair, about two hundred guests being present. During the intermission Marion Ross, soprano, one of the youngest members of the society and a pupil of Mme. Dammbann, sang several songs and received much praise for her beautiful voice and artistic singing. The society will give an afternoon "Versatile Musicales" and dance at the Hotel Plaza, January 21, when professional and amateur members of the club will furnish the program, assisted by Joseph D. Stetkewicz, a Ukrainian violinist, nine years old. A double quartet of women's voices and a sketch, "Midnight Fantasy," will also be on the program.

## CASRIEL RECITAL AT BECKER STUDIO.

Gertrude Casriel, piano pupil of Gustav L. Becker, gave a recital at headquarters, January 10, playing works by Bach, Mendelssohn, Beethoven, Chopin, Moszkowski and Liszt. Even her teacher was greatly pleased with her playing, and he is critical indeed! Hearty applause from a number of listeners who knew why they were applauding encouraged Miss Casriel greatly and reflected credit on her teacher.

## BARNES-WOOD SOCIETY IN "MARTHA" AND "FAUST."

The Grand Opera Society of New York, Zilpha Barnes-Wood founder and director, will give "Martha" and "Faust" in complete form on January 28 and February 17, respectively, in the Morris High School auditorium. The serious work done by this society is acknowledged by all those who are informed, and their many re-engagements testify highly to their worth.

## FLORENCE TURNER MALEY'S "LITTLE TOWN."

Featured in the Strand Theater program of the week of January 1 was Florence Turner Maley's "A Little Town Nearby," sung four times daily by George Reardon, baritone (to whom it is dedicated). The success of this song was pronounced, and is referred to in the motion picture department of the MUSICAL COURIER.

## ALFRED D. SHAW, TENOR, IN CHURCH AND CONCERT.

Alfred D. Shaw, for nine years solo tenor at the Fifth Avenue Presbyterian Church, appears frequently as soloist in various concerts, special musical services, etc. Not long ago he was soloist at Briarcliff Lodge, singing songs by Ware, Stickles and Sanderson (American composers), as well as a song by Lalo. Recently he was tenor soloist at the Church of the Ascension, singing in the oratorio "Elijah."

## GOLDSWORTHY ORGAN RECITALS.

William A. Goldsworthy gave an organ recital, assisted by Grace M. Liddane, soprano, at Washington Irving High School, January 8. He played Guilman's third organ sonata, an "Idillio" by Mauro-Cottone, and modern selections. Miss Liddane sang "One Fine Day" (Puccini), as well as other songs, all of this being under the auspices of the Board of Education Lecture Course.

## JAMES PRICE SINGS WELL.

At Summerfield M. E. Church, Port Chester, James Price, tenor, was special soloist on January 8, singing "The Penitent" (Van de Water), "My Hope Is in the Everlasting" (Stainer), and two hymns of simple but appealing nature. His expressive voice and clear enunciation, with a certain warmth of singing, combine to make him very pleasing in every respect. More should be heard of this promising tenor.

## N. A. O. EXECUTIVE COMMITTEE MEETING.

There was an executive committee meeting of the National Association of Organists at headquarters January 9, the membership committee also meeting, these being called by Reginald L. McAll, chairman. All reports made, especially of the large increased membership, were most encouraging.

## MRS. A. K. VIRGIL COMING IN APRIL.

Mrs. A. K. Virgil, who with her now deceased husband spent the last year in St. Petersburg, Fla., plans to return to New York the coming April and make definite arrangements for the reopening of the A. K. Virgil School of Music. He was the originator of the Virgil Clavier Method, which had undoubted influence on American pianism.

## NICHOLS' CHOIR SINGS "MESSIAH."

Trinity Methodist choir of Newburgh, N. Y., under the direction of John W. Nichols, of Carnegie Hall, gave Handel's "Messiah" on Sunday evening, January 8. The church, which seats one thousand, was packed, with people sitting in the aisles and standing in the vestibule; many were unable to get into the church. These oratorio performances by Trinity vested choir of over one hundred voices are attracting considerable attention. Special soloists of high standing are engaged for them, the quartet for this occasion being Beatrice Bloom, soprano; Alice Louise Mertens, alto; John W. Nichols, tenor, and Andrea Sarto, bass. Mrs. C. K. Chatterton was at the organ.

## Leman Presents Students in Recital

J. W. F. Leman, the well known conductor, recently presented several of his students in recital at his Philadelphia studios. Oscar Langman gave the Bruch G minor concerto, displaying excellent technique, a full round tone, and fine musicianship. John Osborne and Otto Kruger were heard to advantage in solos by Hubay and Kreisler, and Minerva Sorg, a girl of nine years who has only studied the violin six months, gave a splendid performance of a Dancla "Air Varié," the gavotte from "Mignon" and the Schubert "Ave Maria." The violinists were assisted by Dr. and Mrs. George Conquest Anthony, soprano and baritone, and Uselma Clarke Smith at the piano.

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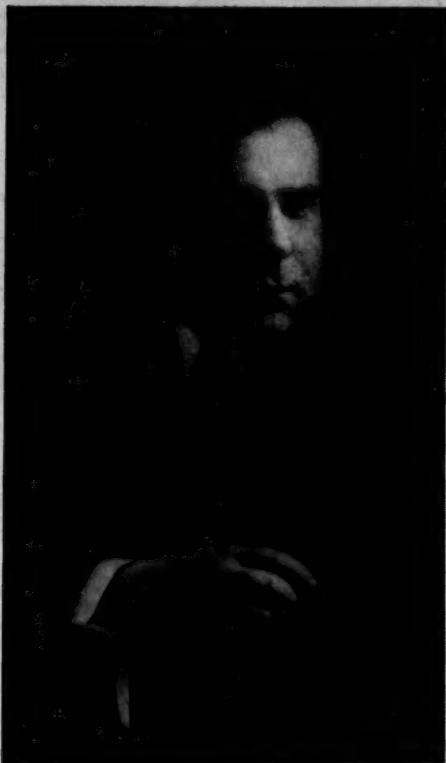
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## A TRIBUTE TO FRANCO DE GREGORIO

George Reimherr, the well known concert singer, whose artistry in interpretation has become a notable feature of his singing, pays De Gregorio an exceptionally fine tribute in the above dedication on his photograph which he presented to the Italian maestro.



## National Opera Club Meets

Beginning with the election of two delegates to the convention of the Federation of Women's Clubs, to be held in New York in the coming May, "when I, as an ex-officio delegate, can sit back and enjoy myself while the others do the work," as President von Klenner put it; continuing with greetings from Mme. Calvé, delivered by charming Clementine de Vere-Sapio, and with remarks by Berenice de Pasquale, whose cultured English and ease were remarked, the January 12 gathering of the National Opera Club of America, Astor Gallery, New York, was an affair full of interest from start to finish. Mme. von Klenner again called attention to the club as a national propaganda for opera, and not as an eating or amusement club. She quoted the following from the program: "Object: This organization has for its object the consideration and discussion of operatic and other musical and kindred subjects for the purpose of propaganda and the furthering of educational work in music."

Havrah Hubbard gave operalogues on two Massenet operas, "Juggler of Notre Dame" and "La Navarraise," in his usual style, telling the story, reciting portions of the text, etc.; but please, Mr. Hubbard, desist from "Singing!" Edgar Bowman played the music with appropriate feeling and lovely touch. Edwin Ideler, violinist, with his efficient wife at the piano, played "Air de Lensky" and "Tambour Chinois" with serious dignity and humorous conception, as required by the spirit of the pieces. His encore was a dainty serenade by Chaminade.

Announcements by the president included the coming annual evening of grand opera, with operalogue, pageant and operatic costume ball; "a big surprise also in store for everybody," said the president; special guests will be the many presidents of other clubs. The operalogue will be "The Secret of Suzanne," and a special feature of the affair will be President von Klenner, costumed as "Queen of Music," with her satellites, all men, in appropriate garb. Groups from various operas will march to the music selected from those operas, and other original features will be given under the direction of the president.

## Vanderpool's Songs Studio Favorites

It is not often that a vocal teacher finds the songs of one composer so successful that at every student recital some one of his songs appear on the program. However, this is the case of Sergei Klibansky, in whose studio Frederick W. Vanderpool's songs are always in use.

Vanderpool's "The Want of You" is exceptionally popular with Mr. Klibansky's pupils, as is also "Values" and "Ma Little Sunflower, Goodnight." "I Did Not Know," an earlier song of Vanderpool's, still continues its great popularity in this studio. Mr. Klibansky is now adding to the repertory of his pupils the newer Vanderpool songs, "Come Love Me," and "The Thrill of You."

## Haywood Artist-Pupils' Engagements

Lois Ewell, soprano, will give a program at Orchestra Hall, Chicago, on January 31, with Richard Hageman at the piano. On December 9 Thomas Fuson, tenor, and Mrs. Fuson, mezzo contralto, gave a program at Pleasantville, N. Y., and on December 15 they appeared at the Waldorf-Astoria Hotel under the auspices of the Daughters of the Empire State Women's Club. They will give a recitation of negro spirituals at Hawthorne, N. Y., on January 21.

## Koshetz in Prokofieff Opera Premiere

Nina Koshetz, making her debut with the Chicago Opera Association in that city, in the role of Fata Morgana in Prokofieff's "Love for the Three Oranges," received special notice from all the Chicago critics for her outstanding performance in this opera of many characters. For example, Edward Moore, writing in the Tribune, said: "Nina Ko-

shetz proved conclusively that by all merit she is entitled to many larger things." What the other critics wrote was equally as favorable to the dramatic Russian soprano, who has so rapidly made a place for herself in the world of music in America since coming from her own country only a year ago.

## Marquard with G. Schirmer, Inc.

Edward G. Marquard, formerly conductor of the People's Choral Union of New York, now is representing G. Schirmer, Inc., the music publishers.

## Seibert Conducts Sacred Cantata

Henry F. Seibert, organist and choirmaster of Trinity Lutheran Church, Reading, Pa., played and conducted the service for the cantata "The Story of Christmas," by H. Alexander Matthews, which was given by the Pennsylvania chapter of the American Guild of Organists in Trinity Church, Tuesday evening, December 27. This was the fifty-third public service of the Pennsylvania chapter and the choirs of Trinity Lutheran Church and St. John's Lutheran Church united in giving this cantata, there being eighty voices.

Organists who are members of the Pennsylvania Chapter of the Guild were present from many nearby towns.

The same cantata was given by these two choirs at St. John's German Lutheran Church on Sunday afternoon, December 18, there being an audience of 1,400, while several hundred were turned away.

The soloists on both occasions were Catharine Yocum, soprano; Amy J. Brumbach, contralto; Joseph Vozella, tenor, and Daniel Wiedner, bass.

## Boghetti Pupils in Recital

Giuseppe Boghetti, the operatic and concert tenor of Philadelphia, presented three of his talented pupils in recital at his studios on the afternoon of January 7. The program included songs and operatic arias given by Eva Cherry, soprano; Marian Anderson, contralto, and William Forman, baritone. A more complete report of this recital will appear in the MUSICAL COURIER for January 26.

## Many Engagements for Margaret Weaver

Margaret Weaver, contralto soloist at the Marble Collegiate Church, New York City, has been filling many concert engagements lately. Among her recent ones were: Columbia University, with Burr McIntosh; musicale given at the home of Mrs. Seligman; Woman's Club of Port Washington; reunion of "Overseas League." She has a return engagement at Port Washington, January 23, and at Columbia, January 28.

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## VECSEY THE VISITING STAR AT THE METROPOLITAN SUNDAY NIGHT CONCERT

Ponselle and Harrold Also Score Success—Familiar Operas Repeated—Farrar and Crimi Win New Laurels in "La Navarraise"—"Die Tote Stadt," with Jeritza, Draws Sold Out House—Chaliapin Superb in "Boris"—Easton Substitutes in "Aida"—"Ernani" and "Lohengrin" Again

"LA NAVARRAISE" AND "L'ORACOLO," JANUARY 9.

The somewhat gripping Massenet one-acter, with the same original cast as when first presented at the Metropolitan, was much enjoyed by the large audience on Monday evening, January 9. Geraldine Farrar, as Anita, again repeated her strong impersonation. Vocally she was most satisfactory and histrionically no comment is necessary. In a word, she delighted her hearers and was warmly applauded.

Giulio Crimi was the handsome lover, whose father, having forbidden his union with Anita, caused all the trouble. Mr. Crimi sang with the same abandon and fine effect that he showed in his performance of "Pagliacci" on the Saturday previous. Dramatically, he entered fully into the part and came in for his share of applause. Leon Rothier was a stern and vocally efficient Garrido, while others in the cast, repeating their satisfactory work, were Louis D'Angelo, Giordano Paltrinieri and Paolo Ananian. Wolff conducted.

"L'Oracolo" was again a source of pleasure with Didur, Scotti, Chamlee, Arden and Bori in familiar parts. All were in fine vocal form and contributed to make the performance a good one. Moranzoni conducted.

"DIE TOTE STADT," JANUARY 11.

"Die Tote Stadt," Korngold's interesting opera, was repeated on Wednesday evening, January 11, before a sold out house. Again Maria Jeritza was the center of attraction, and she was none the less successful in captivating her enrapt hearers, not alone with the volume and quality of her voice, but also through her sprightly acting and charm of manner. Orville Harrold sang the part of Paul, while others in their former roles were Marion Telva, as the housekeeper; Alice Miriam and Grace Anthony, as dancers; Rafaelo Diaz, stage manager, and Mario Laurenti, as Fritz, the Pierrot. The latter's solo in act two was one of the high lights of the entire performance. Bodanzky conducted with skill and authority.

"BORIS," DECEMBER 12.

There was again the same house crowded to the last inch and the same scenes of unbridled enthusiasm when Feodore Chaliapin appeared for his third performance of "Boris Goudonoff" at the Metropolitan on Thursday evening, January 12. What new can be said about his marvelous impersonation of the mighty Czar? It is, without question, a portrayal that stands head and shoulders above any other individual bit on the operatic stage at the present day. The supporting cast was about as usual, except that for this performance Matzenauer was the Marina and Pertile the Dimitri.

"ERNANI," JANUARY 13.

Another creditable performance of "Ernani" was given on Friday evening, January 13. Giovanni Martinelli, in the title role, greatly impressed his hearers and came in for his share of the honors, while Rosa Ponselle, a splendid Elvira, was in unusually fine voice and delighted her many admirers. Danise was an admirable Don Carlos, and Marjones the Don Ruy Gomez de Silva. Gennaro Papi conducted.

"LOHENGRIN," JANUARY 14 (MATINEE)

"Lohengrin" was repeated before a capacity house on Saturday afternoon, January 14, with the same cast, including Maria Jeritza, as Elsa, and she is a lovely one, vocally and otherwise; Margaret Matzenauer, as Ortrud, displaying her rich organ to particular advantage, and Clarence Whitehill, as the Telramund, effective vocally and histrionically. Others handling their respective parts with skill were Cecil Arden, Myrtle Schaaf, Mary Mellish, Suzanne Keener, Alice Miriam and Marie Tiffany, who were among the pages. Bodanzky conducted with authority.

"AIDA," JANUARY 14 (EVENING).

Florence Easton is indeed a versatile artist. How she has jumped in and sung various roles with short notice and really acquitted herself with honors is too well known to need further comment at this time, but it is necessary to add that it seems she never undertakes anything that she does not do well. The announcement that she was to be heard in the title role of the ever popular Verdi opera naturally created much interest, and Miss Easton's work came up to her usual standard. In looks the soprano was attractive, and her acting enhanced the tonal loveliness of her singing. In the first act she made a favorable impression, and as the performance progressed one realized that with other performances to come she might make it a worth while role for her repertory. The audience received her with genuine pleasure. In the scene with Amneris, the singer also did commendable work.

Jeanne Gordon was a beautiful Amneris, and just as much so both vocally and histrionically. In her big scene the singer swept her listeners to heights of enthusiasm, and she was warmly applauded during the curtain calls.

Giulio Crimi's Radames is a familiar one, and many consider the role one of his best. In appearance he is strikingly handsome, being tastefully costumed, and he makes his essay intensely dramatic and gripping. Vocally, Crimi was splendid and he sang with a style that is refreshing, free from pinching and scooping. In the "Celeste Aida" he swept his listeners off their feet. He was the recipient of rounds of applause and "bravos."

Adamo Didur was the High Priest; William Gustafson, a giant but well versed King; De Luca, a rich voiced and impressive Ramfis, while Audisio was the messenger and Viola Philo a sweet voiced Priestess. The incidental dances were by Florence Rudolph and the corps de ballet. Moranzoni, at the conductor's desk, led his men through a capital good performance.

SUNDAY EVENING CONCERT, JANUARY 15.

The visiting artist at the Metropolitan concert on Sunday evening, January 15, was Ferenc Vecsey, whose splendid violinistic art called forth more than the usual amount of enthusiastic approbation. His programmed contributions

consisted of the Tchaikowsky concerto in D major, the Paganini "Fantasie Moise" for the G string, and the Hungarian "Gypsy Airs" of Sarasate. Of course, his audience insisted upon extras and one of the loveliest of these was the Schubert "Ave Maria," played with an exquisite beauty which left one a little breathless. Walter Mayer-Radon was his able accompanist for the extras and the shorter program numbers.

Sharing the program, the popularity and the applause with Mr. Vecsey were Rosa Ponselle, soprano, and Orville Harrold, tenor. Miss Ponselle sang the aria from Boito's "Mefistofele," "L'altra notte in fondo al mare" at her first appearance, and later contributed a group which included Parelli's "Odonava l'April," Grieg's "Erros" and Spross' "Will o the Wisp." Romano Romani played her accompaniments.

"Spirito gentil," from Donizetti's "La Favorita," was the first Harrold number, and he likewise gave a group. This included Barrett's "Mistress Mine," O'Hara's "The Living God," and Hageman's "Happiness." His accompaniments were played by Carlo Edwards. Encores were the order of the day, of course. The orchestra, under the able direction of Giuseppe Bamboschek, thoroughly deserved the applause accorded for the excellent performance of the "William Tell" overture which opened the program, the "Peer Gynt" suite of Grieg, and the Turkish march of Moussorgsky which marked the close of the program.

### Wager Swayne Back in Paris

Wager Swayne, well known piano teacher, whose specialty for years past has been the preparation of pupils for professional appearances, has returned to the city of his first love, Paris, and reopened his studio there. During this winter Mr. Swayne will teach at 33 Avenue Montaigne. He has, however, purchased a fine building site just off the Quai d'Orsay, in one of the best neighborhoods in Paris. It is on the south bank, although only five minutes' walk across the Pont Alexandre III from the Grand Palais. Among his immediate neighbors will be Jacques Durand, music publisher; the daughter of ex-President Kasimir Prier, and the Princess de Polignac. Mr. Swayne is building a splendid house, which was designed for him by the distinguished architect, Georges Muzard. The entire top floor will be occupied by a music room, the windows of which will have a beautiful outlook across the Seine to the Champs Elysees. He expects to be in his new home by next summer and in the meantime has an attractive studio on the Avenue Montaigne.

"The conditions for students are excellent in Paris at

the present exchange," says Mr. Swayne. "Grand pianos for practice are to be had at \$7.00 per month and board and lodging from \$9.00 per week up." Mr. Swayne is very happy to be settled in Paris again and already has a number of excellent pupils.

### CHICAGO OPERA REORGANIZED

(Continued from page 5.)

It is announced that the expenditures of the organization will be watched with the closeness exercised by members in their own business. The new board of directors includes: Charles G. Dawes and Richard T. Crane, Jr., vice-presidents; Charles L. Hutchinson, treasurer, and Stanley Field, secretary. Mr. Insull was named chairman of the finance committee; Mr. Field, vice-chairman, and other members are John J. Mitchell, John G. Shedd and L. B. Kuppenheimer.

Mr. Insull said the first purpose of the new association is to complete the five-year guarantee fund and make grand opera permanent in Chicago. He also issued the following statement:

"Half of the \$500,000 a year has been subscribed and it is hoped that within the next few weeks the balance will be raised. If Chicago desires to retain its world-supreme grand opera company the decisive moment has arrived. The new organization takes over, without the cost to it of a single penny and as a gift of the old guarantors, the entire properties, scenery of ninety operas and contracts. The question of the continuation of grand opera now depends upon the readiness with which public-spirited men, women and business institutions respond to this opportunity to join in the operation of this great civic asset."

Members of the executive committee are: Messrs. Crane, Dawes, Ernest R. Graham, Joseph R. Noel, Charles L. Hutchinson and Frank D. Stout, with the president of the Association of Commerce and the president of the Civic Opera Association as ex-officio members.

The board of trustees is composed of Robert Allerton, Mr. Crane, Mr. Dawes; Mr. Field, Mr. Graham, Mr. Hutchinson, Mr. Insull, S. A. Kauffman, Robert E. Kenyon, L. B. Kuppenheimer, Cyrus H. McCormick, Mrs. Edith Rockefeller McCormick, Harold F. McCormick, John J. Mitchell, Mr. Noel, Max Pam, Martin A. Ryerson, Mr. Shedd, Mr. Stout and Edward F. Swift, with the two ex-officio members.

"There will be no change for the present in the opera company's personnel," Mr. Insull said. "Later changes may be necessary."

### Mana-Zucca Wins Bryan's Praise

Mana-Zucca, the popular and successful composer, who was married recently and is spending her honeymoon at Miami, Fla., received the signal honor a few days ago of a call from William Jennings Bryan, who complimented her highly upon her work. Later a little dinner was given in her honor.

## A GENERAL EDUCATION FOR MUSIC STUDENTS

Should a Music Student Who Intends to Make Music a Career Either as Artist or Teacher Have a High School or College Education?

The Musical Courier in connection with its forum for the discussion of a general education for music students, sent out a list of questions to a large number of persons prominent in the world of music. Some of the answers are printed below. The questions were as follows:

### QUESTION SHEET.

1. Are the ages mentioned—between thirteen and seventeen, and between seventeen and twenty-one—very essential to the music student who wants to acquire a virtuoso technic, or can a virtuoso technic be acquired after twenty-one, with, of course, a certain amount of youthful training?
2. Can a child give the time to school work as specified in our letter and still find time for the proper study of music?
3. Will a general education aid a musician to be a better musician?
4. Should a distinction be made between players and teachers? Should not all music students aspire primarily to be players, not teachers? In other words, should a teacher teach who cannot play? And should these distinctions and considerations make a difference in the course of education to be pursued by students?

### LOUIS GRAVEURE

1. I believe the periods between the ages mentioned to be quite essential to the acquirement of a virtuoso technic, but I feel sure also, that this can be attained after the age of twenty-one, though it would then necessitate a more complete application of the faculties to its attainment and a greater and more continuous amount of practice.

2. I do not believe that so much time can be given to school work, and adequate justice be done to the study of music.

3. In my opinion the lack of a general and wide education is one of the tragedies of the modern young musician's life. General education stands for development of the intellect and brightening of the door to concentrate; without keenness of intellect and exceptional power of concentration, no musician, in my opinion, will go very far.

4. This is an interesting question, and an old one. I believe that all conscientious musicians will primarily endeavor to be players, though many, undoubtedly, must find themselves unsuited for it. I feel that it is not a matter of "should" a teacher teach who cannot play, but "may" they do so, and the latter question is answered easily by what results in teaching they are capable of gaining. It is the parallel to the ancient question: "Should any but a doer of the thing he criticizes be a critic?" There have been many answers to this, but it has largely resolved itself, for there have been

many great critics unable to do, and many great artists utterly "without" the true critical faculty. There should be no difference in the course of education to be pursued by the students intending to be artists and those proposing to be teachers.

### ARTUR BODANZKY

1. A virtuoso technic, in my idea, cannot be acquired after twenty-one. A music-student between thirteen and seventeen will have to practice about two hours a day—at least.

2. The child should by all means do the regular school work (see third question) and it depends a great deal on the mental standard and the special talent of the child. Parents and school teachers will have to decide which matter may be taken easier with the child—for the sake of the musical practice—according to the child's talent or interest for the regular school work.

3. Not only a "general education" that you can acquire in school, but reading of good literature, knowledge or at least interest of other branches of art—as paintings, sculpture, etc.—will make a real, serious artist, who has a better ambition than to be merely a virtuoso.

4. The teacher should be able to govern the technic sufficiently to play for the pupil if he finds it necessary to express his ideas and feelings about a work more clearly. It is not always possible to explain these things theoretically.



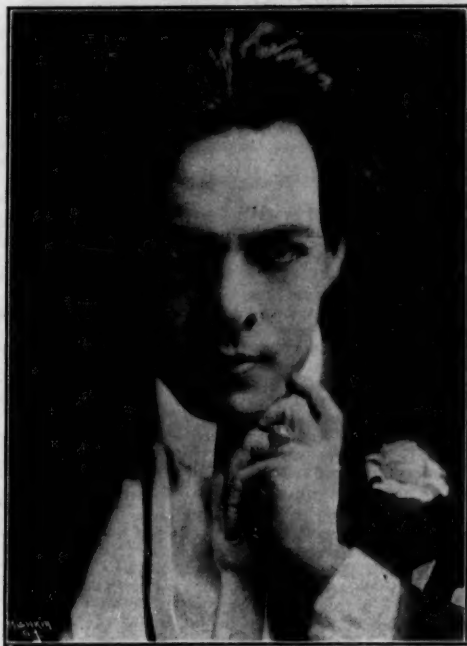
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**LUELLA MELUIS,**  
the American coloratura  
prima donna, who gave a  
New Year's party to  
about fifty little crippled  
orphans at the MoAlpin  
Hotel, December 31.  
(Bain News Service.)



**LO DESCA LOVELAND,**  
a charming artist-pupil of Alice Garrigue Mott, the  
vocal teacher, of New York, who has just completed  
thirty-six successful concert engagements in Australia.  
On January 10 she filled the first of fifty dates in New  
Zealand. (Photo by Otto Sarony.)



**UMBERTO SORRENTINO,**  
tenor, "back home" (New York) after two months on the  
Pacific Coast, where he appeared in twenty-two opera or  
concert affairs. He reports that Manager Behymer is in  
perfect health again and full of "pep." Portland, Los  
Angeles, Seattle and other cities witnessed the Sorrentino  
triumphs. The tenor leaves at once for a tour covering  
Ohio, Michigan, Illinois, etc., returning in February.



**ALBERTO SALVI,**  
the first harpist to have his picture posted on the  
front of the Metropolitan Opera House, New York  
City. (Bain News Service.)



**MAURICE DAMBOIS,**  
the Belgian cellist, who has just returned from a long  
and successful concert tour in Europe.



**IDA GEER WELLER,**  
mezzo contralto, who recently sang four times  
in New York within one week. (Photo by  
Morse, New York.)



**MINA DOLORES,**  
soprano, who will give a song recital in the foyer of  
the Academy of Music, Philadelphia, Pa., on March 16.  
(Kubey-Rembrandt Studios, Philadelphia.)



**SEVCIK AND ONE OF HIS PUPILS**  
Latest photograph of Professor Sevcik (teacher of Morini)  
and one of his gifted pupils, Milan Lusk. This photo was  
taken in Ithaca, N. Y., on the occasion of Mr. Lusk's recent  
visit to his former teacher.



**IDELLE PATTERSON,**  
soprano, who has been meeting with her  
usual success in concert and recital during  
the current season. A short time ago she  
sang in Springfield, Mass., before an audi-  
ence of about 3,000 and held her listeners  
in rapt attention from the start to the  
finish of her program.

## CHICAGO MUSICIANS GIVE VERY LITTLE SUPPORT TO CHAMBER MUSIC, IT IS CLAIMED

List of Season Subscribers to London String Quartet and Flonzaley Quartet Series of Concerts Shows Many Musicians Missing—Musicians' Club's Annual Recital—Conservatory, Club and Studio Notes—Miscellaneous News of Interest

Chicago, Ill., January 14, 1922.—With the assistance of Mrs. Lhevinne, Josef Lhevinne pleased a goodly audience at Orchestra Hall Sunday afternoon, January 8, in a program of solos and two piano numbers, under Wessels & Voegeli management. With Mrs. Lhevinne this master pianist played the Mozart D major sonata, C. Beecher's "The Jester" and Rubinstein's "Valse," which disclosed the combination of two splendid artists who work in perfect unison. In his usual exceptional way, Mr. Lhevinne rendered the Beethoven sonata, op. 111; Chopin's D flat major nocturne and C sharp minor scherzo; "Two Etudes" by Moscheles, and Balakireff's "Islamey." Both artists scored heavily.

### MUSICIANS DO NOT SUPPORT CHAMBER MUSIC.

When the London String Quartet made its debut in Chicago over a year ago, a MUSICAL COURIER reporter took occasion to look over the audience in order to find out how many Chicago musicians were willing to buy tickets to hear a new organization which had been proclaimed elsewhere in this country as well as abroad as one of the greatest of its kind. This season the Chicago office of the MUSICAL COURIER addressed a communication to Rachel Busey Kinsolving, local manager for the Flonzaley Quartet and London String Quartet, in order to ascertain the number of Chicago musicians who had subscribed to the two series. Her answer attests once more the fact that few musicians contribute in helping good musical enterprises unless tickets are sent them complimentary, and even then the seats intended for them are often used by some who could have paid, or by some who do not understand. Appended is the list of musicians who patronized the Flonzaley Quartet and London String Quartet concerts, and teachers who advise their pupils to attend chamber music concerts in Chicago: (Flonzaley Quartet) Charles Link, Violet Martens Link, Harry Weisbach, Elizabeth McCrystle Heath, Jane Waterman, Stella Roberts, Zetta Gay Whitson, Elizabeth Olk-Roehlk, Ruth Bradley, Clarence Eidam, Max Fischel, Lillian Pringle, all season subscribers, and Agnes Lapham and Hazel Everingham, who have subscribed for single concerts. (London String Quartet) Charles Link, Violet Martens Link, Priscilla Carver, Zetta Gay Whitson, Harry Weisbach, Elizabeth Olk-Roehlk, Hans Hess, Max Fischel, Lillian Pringle, Agnes Lapham, Mary Wood Chase, all season subscribers, and Emma Menke, Frederik Frederiksen and Shirley Gandell, who have subscribed for single concerts. Ramon Girvin sells from seventy to eighty students tickets for each con-

cert both series; Alexander Lehmann sells tickets to his pupils; Adolph Weidig advises all members of ensemble class to attend, and also Gordon Campbell in his class; Louise Hink Watke gives Flonzaley tickets to the member winning the competition in her class, and attends single concerts, both series.

### MISS KINSOLVING PRESENTS THE FLONZALEYS.

The Flonzaleys were at the Blackstone on the same afternoon, where a most enthusiastic audience revelled in the enjoyment afforded them. Well it might, for perfection in ensemble is the Flonzaley's divine gift. No more need be said.

### YOUNG VIOLINIST HEARD.

Nesta Smith, a young violinist from the American Conservatory, was heard in recital at the Playhouse under F. Wight Neumann's direction.

### MUSICIANS' CLUB'S ANNUAL RECITAL.

For the benefit of its extension fund, the Musicians' Club of Women presented its annual recital at the Blackstone Theater, Monday afternoon, January 9. The program was presented by Anna Burmeister, soprano; Wally Heymar, violinist, and Ruth Bradley and Beulah Taylor Porter at the piano. The Extension Department of the Club is a philanthropic branch of the Musicians' Club of Women. It gives concerts wherever called for at institutions, homes for the blind, aged, crippled, friendless and incurables, social settlements, community centers, hospitals and public schools. It also pays its young artists a fee for their services, so that this fund operates in two directions. This work is supported by the proceeds of the annual recitals.

### REUTER AND HESS TO PLAY LOOMIS SONATA.

At the first of their joint recitals at Kimball Hall, on January 31, Hans Hess and Rudolph Reuter will play Clarence Loomis' sonata in C major, which the composer has dedicated to Mr. Hess. The second recital of the series will be given on February 28, when the program will comprise Mendelssohn, Dohnanyi and Grieg sonatas.

### LAST KINSOLVING MUSICAL MORNING.

To close her Musical Morning series in the Blackstone Crystal Ballroom, Rachel Busey Kinsolving chose two excellent recitalists in Emilio De Gogorza, baritone, and Bronislaw Huberman, violinist. In splendid voice, De Gogorza, who has not been heard in Chicago in some time, delighted the listeners with his thoroughly artistic renditions of Russian, Spanish and English groups, and divided the honors of the day. Huberman, who was heard here at the beginning of the season in recital, deepened on this occasion the splendid impression then made, and carried off his share of the honors by his exceptionally fine playing of the Tartini "Devil Trill" sonata and numbers by Beethoven, Tchaikowsky, Chopin, Elgar and Bazzini.

### JEANNETTE DURNO STUDENT ACCOMPANIES BALLESTER.

Isabel Ebert, pianist and one of Jeannette Durno's talented pupils, played accompaniments for Vincente Ballester, baritone of the Chicago Opera, at his concert in Cleveland on January 8. Other recent engagements of Miss Ebert were at the Hamilton Club concert, December 7, and as an accompanist for Mrs. Orville Thompson at "Les Matinees Francaises," December 7.

### AMERICAN CONSERVATORY ITEMS.

Louise Winter, soprano, appeared as one of the soloists on the program given by the Women's Music Club at Kentland (Ind.), on the eve of December 29.

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Rosalind Cook, pianist, pupil of Allen Spencer, is now director of the piano department, Iowa State Agricultural College, Ames (Iowa).

Florence Nichols, student of the Conservatory, is soprano soloist in the Maywood Congregational Church Choir.

The Saturday afternoon series of recitals arranged by the Conservatory was resumed Saturday afternoon, January 7, with a joint recital by Mae Doelling and John T. Read. These recitals are largely attended and present a wealth of the best in piano, organ, violin and song literature. There are also programs of dramatic readings and aesthetic dancing.

Alfredo Casella, the noted Italian pianist and composer, was a caller at the Conservatory.

The two sororities of the Conservatory, Sigma Alpha and Phi Beta, are having an active season. Both are planning a number of musical programs and dances. A praiseworthy feature of their endeavor is the bestowing of scholarships upon talented students whose means are limited. Two scholarships valued at \$100.00 are offered for this coming season.

James Donnelly, tenor, pupil of Karleton Hackett, is soloist and leader of the choir at the First Church of Christ, Benton Harbor (Mich.).

### MR. AND MRS. FREDERICK HEIZER VISITORS.

On their way back to Sioux City (Ia.), where they have one of the largest music schools in that locality, Mr. and Mrs. Frederick Heizer passed through Chicago after attending the meetings of the National Music Teachers' Association and the State Presidents' Association in Detroit. These well-known musicians are always to be found at conventions of this sort, and were more musicians as faithful the Association meetings would doubtless be more successful.

### STURKOW-RYDER STUDIO PROGRAM.

The thirty-fifth program at the Sturkow-Ryder studio, given recently, enlisted the services of Jeannette Kerr, Ethel Eiler, Mary O'Gallagher, Edna Russell, Elizabeth Branek, Mrs. Dale, Sabina Soffer and Eugenia McShane. Mme. Sturkow-Ryder assisted at the second piano in the concertos and in the two-piano arrangement of the Chopin waltz by Rosenthal.

### MUSIC AT THE CHICAGO WOMAN'S CLUB.

At the Chicago Woman's Musical Club meeting, held last week in Fine Arts Recital Hall, the musical program was presented by Arthur Kraft, prominent Chicago tenor; Adalbert Huguelet, pianist, and Robert MacDonald, pianist-accompanist.

### LOUISE ST. JOHN WESTERVELT STUDIO NEWS.

Lola Scofield, soprano, sang the week between Christmas and New Year's at Davenport (Ia.), and so well liked that she was immediately re-engaged for two weeks. On December 18, Irene Barstow sang the soprano solo of "Inflammatus" from "Stabat Mater" (Rossini), with full chorus at Wheaton (Ill.). Christmas morning, Marion Capps, soprano, was soloist at the Cathedral Shelter for Men; she sang "Jesu, Bambino," by Yau. All are pupils from the class of that excellent and widely known vocal teacher, Louise St. John Westervelt, who has numerous pupils in the professional field who reflect credit on her training.

### GUSTAF HOLMQUIST A POPULAR BARITONE.

Gustaf Holmquist, the popular baritone of Bush Conservatory, had a busy Christmas week. In addition to his activities at the Sunday Evening Club, etc., he sang "The Messiah" with the Apollo Club under the direction of Harrison Wild at Orchestra Hall on December 26. On December 27, he sang the same role at Kansas City. The following day he again appeared at Orchestra Hall with the Swedish Choral Club under Edgar Nelson, also of Bush Conservatory, and on December 29 he gave another recital in Chicago. He is scheduled for a joint recital with Bruno Esbjorn, violinist, on February 16, at Kimball Hall, under the direction of Amy Keith Jones.

### CHICAGO MUSICAL COLLEGE NOTES.

A free scholarship with Richard Hageman was competed for at the Chicago Musical College a week ago Thursday. Out of a large number of competitors the scholarship was awarded to Joel Lay, baritone, of Carbondale (Ill.). Marshall Sosson, violin student of this college, will

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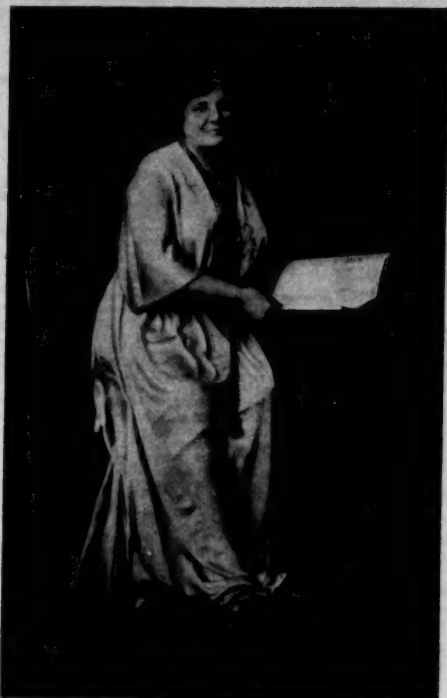
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## CLARA NOVELLO DAVIES.

whose American exponents of her method of voice production have not only highly endorsed her as an artist and a woman, but also claim that she is responsible for the splendid results they are achieving in their teaching.

play at the Hebrew Institute, January 15. Robert Louis Barron, also a violin student, gave a recital at Portland, Ore. Mrs. A. G. Wachenreuter, studying with Richard Hageman, will give a vocal recital, January 15.

The concerts of the Chicago Musical College were resumed a week ago Saturday morning at eleven o'clock in Ziegfeld Theater. The following program was interpreted by students in the piano, violin and vocal departments:

Piano—"Country Gardens".....Grainger  
HAROLD MYNNING (Chicago)  
Vocal—"The Last Hour".....Kramer  
"Major and Minor".....Spross  
RITA GOULD (Los Angeles, Cal.)  
Piano—Fantasie Impromptu.....Chopin  
MAR GALTER (Chicago)  
Vocal—"Corti Gianni" ("Rigoletto").....Verdi  
WELDON WHITLOCK (Clifton Forge, Va.)  
Violin—"On Wings of Song".....Mendelssohn-Achorn  
"Waves at Play".....Grasse  
PAUL GARFINKLE (Chicago)  
Piano—Capriccio, E major.....Scriabin  
Ballet Music ("Romeo and Juliet").....Schubert-Ganz  
VELMA SWYDER (Wichita, Kans.)  
Vocal—"Down in the Forest" (A Cycle of Life).....Ronald  
The Lark Now Leaves Its Watery Nest.....Parker  
EVELYN MARTHA (Chicago)  
Piano—Serenade.....Rachmaninoff  
"Polichinelle".....Rachmaninoff  
EVELYN KUBER (Charles City, Ia.)  
Violin—Polonaise, A major.....Wieniawski  
ALMEDA JONES (Seattle, Wash.)  
Vocal—"En Sourdine".....Saulz  
"Cortege".....Poldowski  
"Pannye aux Talons d'Or".....Poldowski  
ETHEL BENDISCH (Chicago)  
Piano—Andante, Spianato and Polonaise.....Chopin  
JANE ANDERSON-KITT

## CHICAGO SOLO CHOIR TO SING DEBUSSY.

The Chicago Solo Choir, Eric Delamarter conductor, will sing the "Trois Chansons de Charles d'Orleans," by Debussy, at its second concert on January 25, at Lyon & Healy Hall. This is a unique score of the French master, and one of the few successful ones utilizing the voice in unaccompanied singing in the modern "impressionistic" manner. The texts are in old French.

## ELLY NEY SCORES AS ORCHESTRA SOLOIST.

Following close upon her recent recital successes here, Elly Ney returned this week as soloist with the Chicago Symphony Orchestra, adding another triumph to her fast increasing list. If you do not like Brahms, hear Mme. Ney play and you are bound to like him, for with the dash, abandon and fire which she puts into her renditions, to say nothing of her magnetic personality and superb technique, she not only astonishes but also captivates you entirely. The Brahms B flat concerto was the vehicle on which Mme. Ney rode to success, as tremendous as deserved. Nor were all the honors of the performance Mme. Ney's, for Conductor Stock and his orchestra came in for a great share by their magnificent accompaniment to the concerto, thrilling performance of the Tchaikowsky F minor symphony, and beautiful reading of the charming Respighi "Four Ancient Dances." It was a beautiful program, exquisitely done.

## MORE ABOUT WITMARK SONGS.

Carl Craven, tenor, appeared recently as soloist with the Lithuanian Singing Society, where he enjoyed his usual success. He gave a group of attractive numbers, scoring especially with Vanderpool's "I Did Not Know."

Eugene Christy, Cecil Morgan and John Rankl appeared at the Central Y. M. C. A., Monday, January 2. Included in their program were the following distinct successes: "Mother of Pearl" (Ball), "Just Been Wondering" (Canning), and "The Want of You" (Vanderpool).

Alice Booth, mezzo soprano, appeared at the Congress Hotel, Saturday, December 31, where she sang "Just Been Wondering" and "Smilin' Through."

Anna McLaughlin filled a successful engagement, week of December 18, at the Terrace Garden, singing an operatic aria and Vanderpool's brilliant "Neath the Autumn Moon."

The special musical prologues being given in the outlying Ascher Brothers' theaters are now under the supervision

of James P. Wall, and are proving interesting. Mr. Wall reports great success, especially with numbers from the famous Witmark "Black and White" series, and testifies to their adaptability for this particular line of work. He has used from time to time practically all the latest releases from this popular publishing house, as well as some of the older standard numbers which never fail to make a distinct impression.

The Universal Mixed Quartet, Fred Goodwin, manager, is now filling an indefinite engagement in Davenport, Iowa. Mr. Goodwin reports that they have been enthusiastically received, and such numbers as "Italian Street Song," "Neath the Autumn Moon," "I'll Forget You," "Want of You," and "Sunrise and You," have been particularly successful.

Georges Karmino, baritone, and Lillian Vogel, mezzo, filled a successful engagement at the Terrace Garden, week of December 19, and during their appearance there sang "Awake Dearest One" (Ball), "Gypsy Love Song" (Herbert) and "Crooning" (Caesar).

Norman Duff, popular young baritone and artist pupil of Carl Craven, is filling an indefinite engagement in Adrian, Mich. As his featured solos there, week of December 25, he sang "I'll Forget You" (Ball) and "Gingham Gown" (Penn).

## HANS HESS TO GIVE FIRST "RADIO" CONCERT.

The Commonwealth Edison Company and the Westinghouse Electric will give their first radio concert here, when the soloist will be Hans Hess, the prominent cellist, with the assistance of Juul Rosine at the piano. They will present a program on January 25 which will be broadcasted by the radio. So successful has the radio system been in spreading grand opera that it has been decided to try a concert, and the honor has been bestowed upon Mr. Hess.

JEANNETTE COX.

## COLORADO CONVENTION

(Continued from page 18)

in a body. The cantata "The Story of Bethlehem," by West, was beautifully given by the Municipal Chorus of 175, under the baton of John C. Wilcox. The soloists were Bernice Doughty, soprano; Horace Wells, tenor, and Alex Grant, basso. In addition, Edward E. Foster sang the old Christmas song "Noel;" Clarence Reynolds, municipal organist, played Christmas carols, and Mr. Wilcox directed the huge audience in community singing.

The convention opened Thursday morning with a lively discussion on the "State Examination and Certification of Private Music Teachers," led by Edith Louise Jones, Denver, and Francis Schwinger, Pueblo, whose viewpoints on that much-discussed question differed materially. Many delegates had opinions to express and the result was that a committee was appointed to draft a bill which might be acceptable to the State and the music teacher and to present it for the approval of the next convention.

This live question took up so much time that the closing discussion, "The Music Festival in the Smaller Cities and Towns in its Relation to the Private Music Teacher," conducted by John C. Kendel (Greeley), was fairly crowded out.

At 1:30 p. m. the event of absorbing interest to the convention as well as to Denver music lovers at large was the Colorado composers' concert. Songs and instrumental compositions representative of the most serious creative efforts of the Colorado music fraternity were heard and revealed an interesting variety of subject matter and a wide scope of treatment. All the numbers were adequately presented and they were accorded well-merited applause by an enthusiastic and sympathetic audience. The program consisted of songs by Estelle A. Phillo (Denver), words by Stockton, Principal of Garden Place School, sung by Helen Dentler Ford, with the composer at the piano; songs by Lua Lemert Starrett (Golden), sung by Helen Harrison Bristol, with Wayne C. Hedges playing a violin obligato and Mrs. Rinquest at the piano; songs by Henry Sachs (Denver), given by Vivien Perrin Stephens, with the composer at the piano; songs by W. E. Whigam (Denver), presented by himself, with Henry Sachs at the piano; songs by Wilhelm Schmidt (Colorado Springs), interpreted by Cleora Wood Schmidt (Colorado Springs), with composer at piano; songs by Henry Housely (Denver), sung by Mrs. Frank I. Hollingsworth, with composer at piano; piano numbers by Francis Hendriks (Denver), played by Marion Boak Adams; two movements from a quartet in A major by Horace Lureman (Denver), played by the Denver String Quartet, consisting of Henry Trustman Ginsberg, Walter C. Nielsen, Morris Perlmutter and Sigurd Frederiksen. Nellie Lina Long (Pueblo) also played Charles Wakefield Cadman's sonata in A major.

Immediately following the concert the convention closed with the election of officers for the ensuing year: John C. Kendel (Greeley), president; William A. White (Denver), vice-president; Anna Knecht (Denver), treasurer; William E. Whigam (Denver), secretary. Board of Directors: Dr. Wilbur Chase (Boulder), France Hill Smith (Denver), E. J. Stringham (Denver), Mrs. Fred Paddelford (Golden), E. A. Johnson (Denver). J. T.

## Hurlbut Sings for Rotary

Harold Hurlbut's singing of Neapolitan songs brought him a rousing reception at a recent meeting of the Rotary Club at the Hotel McAlpin. Entirely in character was his care free delivery of these numbers, each one closing with a climax on a high C which the tenor tossed off with astounding ease.

## Patton to Be Heard in Tarrytown

Fred Patton, the baritone, will sing in concert in Tarrytown, N. Y., today, January 19. Among Mr. Patton's recent engagements was a highly successful concert in Pittsburgh, where he was acclaimed by the music critics as one of the outstanding bass-baritones of the day.

## Mina Dolores at Ambassador Theater

Mina Dolores, the soprano of Philadelphia, sang at the Ambassador Theater in New York on the evening of January 8. Miss Dolores was heard in the "Vissi d'Arte," from "Tosca," to which she added as an encore "Annie Laurie."



## Miss EDITH BENNETT

## Soprano

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## YULETIDE WELCOMED IN DETROIT BY LARGE GROUPS OF CAROLERS

Clara Clemens Soloist with Symphony—Saminsky Comes to Direct His "Vigila"—Italian Program with Arrigo Serato—Orpheus Club at Orchestra Hall—Chaliapin Scores Success—Philharmonic Quartet Makes First Appearance

Detroit, Mich., December 27, 1921.—Yuletide was welcomed in Detroit by groups of carolers. It was estimated that the carolers numbered about one thousand, and they sang before the houses in various parts of the city. One large group sang about the municipal Christmas tree in front of the City Hall, while another, with the quartet of the Universalist Church as a nucleus, led by Jason Moore, organist and choir leader, gave a radio concert. On Christmas Day elaborate musical programs were given in all the churches, including many cantatas, and, in one or two instances, Handel's "Messiah." The Sunday afternoon concert by the Detroit Symphony Orchestra at Orchestra Hall was devoted to dance music, making it a festive occasion. Victor Kolar directed.

### CLARA CLEMENS SOLOIST WITH SYMPHONY.

The program for the fifth pair of subscription concerts given by the Detroit Symphony Orchestra at Orchestra Hall, Thursday and Friday evenings, December 15 and 16, was somewhat different in character from the preceding ones of the season. The usual symphony was omitted and the concert was notable for the presence of L. Saminsky, who came to conduct his composition, "Vigila," heard here for the first time. The work shows originality and an understanding of orchestral resources. There were beautiful passages for the strings and the horns, moments of somber longing and of joyous exaltation, but the composition was not one to be grasped nor understood at one hearing. The audience gave a hearty welcome to the composer and gratifying applause to his work.

Clara Clemens appeared as soloist for the first time since her residence here, although she has been heard several times in recital. As usual, her interpretative ability and intelligence made her numbers most interesting. There were five in all—Beethoven's "The Majesty of God," Strauss' "Serenade" and "Death the Releaser," Handel's aria, "Ombra mai fui," from "Xerxes," and Schubert's "Erl King." She was greeted with much applause and a wealth of floral tributes. The orchestral accompaniments under the leadership of Gabilowitch provided a splendid musical background for the songs.

The program opened with the overture to Mendelssohn's "Midsummer Night's Dream" and closed with Rimsky-Korsakoff's colorful "Scheherazade," which was given an electrifying interpretation by Gabilowitch.

### ITALIAN PROGRAM WITH ARRIGO SERATO.

Sunday afternoon, December 19, the orchestra gave a program Italian in nature. Mendelssohn's "Italian Symphony," Rossini's "William Tell" and Sinigaglia's "La Baruffa Chiozzotti" were the orchestral numbers. Arrigo Serato, violinist, was the assisting artist and gave compositions chosen to show his technical skill—d'Ambrosio's concerto, op. 29, and Vitali's "Chaconne." He was immensely liked by the audience and was recalled many times. Gabilowitch conducted and the work of the orchestra throughout was most satisfactory.

### HULDA LASHANSKA AND REINALD WERRENATH HEARD.

Tuesday evening, December 13, Hulda Lashanska and Reinald Werrenath were heard in a joint recital at Arcadia in one of the Philharmonic-Central concert series. Both artists are well known and attracted a capacity audience that enjoyed to the full the artistry of these fine singers, who gave of their best, both in their program and their encores, which were many. The high point in Mme. Lashanska's work was Gretchaninoff's "The Steppe," while the Kipling songs, "Rolling Down to Rio" (German), "Fuzzy-Wuzzy" (Arthur Whiting) and "Mandalay" (Oley Speaks), sung by Mr. Werrenath, seemed to make special appeal, although few will forget Frank Bridge's "Love Went a-Riding" and "Duna" by McGill. The program closed with Goetze's duet, "Still wie die Nacht." Harry Speir, accompanist for Mr. Werrenath, and Werner Joston, for Mme. Lashanska, proved to be exceptionally good.

On the day of the concert Mme. Lashanska was initiated in the Delta Chapter of the Sigma Alpha Iota Sorority as chapter honorary.

### ORPHEUS CLUB HEARD AT ORCHESTRA HALL.

It was unfortunate that the Orpheus Club should have chosen Tuesday, December 13, as the date of its first concert of the season, thus conflicting with the Lashanska-Werrenath date, but a fine audience of sustaining members greeted this distinguished organization that has for so many years been recognized as one of Detroit's great musical assets and which, under the able direction of Charles Frederic Morse, has reached such perfect ensemble. The program consisted of well chosen numbers providing interesting and pleasing variety. It included two hunting songs by Mendelssohn, a Finnish lullaby by Palmgren, "Serenade" by Chadwick, "Swing Low, Sweet Chariot," "Song of the Huntsman" and "Carry Me Back to Ole Virginny."

The club had the assistance of Amparito Farrar, soprano, possessed of pleasing voice and charming manner. She gave two groups of songs, including numbers by Campbell-Tipton, Kramer, Burleigh, Curran and La Forge.

### CHALIAPIN SCORES SUCCESS.

That Feodor Chaliapin, Russian basso, was well known to his countrymen was shown Tuesday evening, December 20, when they came in numbers to Arcadia to hear him sing. He was liked not only for his wonderful voice but also for his remarkable interpretative ability. He is intensely dramatic and unconventional in his manner. Schubert's "Death and the Maiden" and Schumann's "The Two Grenadiers" were the most familiar numbers. Among others were songs by Glazounoff, Glinka, Rimsky-Korsakoff, Rubinstein, Sakhnovsky and Moussorgsky.

Joseph Stopak, violinist, contributed numbers to the program and found much favor with the audience, while Leo Berdichevsky was impeccable as accompanist.

### TWO ORGAN RECITALS.

Guy Filkins, organist, gave his second organ recital of the season Monday, December 12, at the Central Methodist

## THE PULITZER SCHOLARSHIP

At the request of Daniel Gregory Mason, Associate Professor of Music at Columbia University, the MUSICAL COURIER calls attention once more to the annual Pulitzer Traveling Scholarship in Music, the competition for which closes on February 1. The conditions are as follows:

Under the will of the late Joseph Pulitzer an annual scholarship, of the value of \$1,500, was founded, to be awarded to the student of music in America who is deemed to be the most talented and deserving, in order that he may continue his studies with the advantage of European instruction.

The Pulitzer scholar in music will be expected to devote a sufficient amount of his time to composition, during the year he holds the scholarship, to produce a serious work in one of the larger forms, a copy of which shall be filed at Columbia University together with the works by which he gained the scholarship. It is hoped to publish or give public performance to the best of these works from time to time.

The scholarship is open to students of both sexes, resident in the United States, and the attention of those intending to compete is called to the following regulations:

1. Only compositions showing mastery of harmony and counterpoint, and conceived in the more serious and extended musical forms—sonata for one or more instruments, trio, quartet, etc., overture, symphonic poem—will be considered. Songs and piano pieces should not be sent.

2. Applications on the form provided by the University and supporting manuscripts should reach the Secretary of Columbia University, New York City, on or before February 1. They should bear, not the name of the composer, but a pseudonym, and should be accompanied by a sealed envelope bearing on its face the pseudonym and containing the name, age and address of the sender, and a brief biographical note, telling where and with whom he has studied, etc. Unsuccessful manuscripts will be returned.

3. The compositions will be judged by a jury consisting of members of the teaching staffs of Columbia University and the Institute of Musical Art. If in any year the work of no applicant is deemed worthy, the scholarship will not be awarded.

Church. The program was partly Christmas in character. He had the assistance of the Hudson Women's Quartet, which sang a group of Christmas carols, "Kerry Dance," Molloy, and "Ma Lady Chloe," by Clough-Leigher.

The same evening Frank Wrigley gave the last of his series of organ recitals at the First Presbyterian Church. His program was given with technical skill and fine feeling. His program included the prelude from "Tristan and Isolde," Wagner; "Largo," Handel; sonata in E minor, Rogers; "Humoresque," Tschaiakowsky; largo from the "New World" symphony, Dvorák, and "Marche le Prophete," Meyerbeer.

### QUARTET MAKES FIRST APPEARANCE.

Thursday afternoon, December 15, at the Twentieth Century Club, a program was given by the Philharmonic Quartet, a new organization heard for the first time. It consisted of Muriel Mergyle Kyle, soprano; Helen Fitzgerald, contralto; John Konecny, tenor, and Archibald Jackson, baritone; Margaret Mannebach, accompanist. "The Persian Garden," by Liza Lehmann, and the quartet from "Rigoletto" were among the quartet numbers, followed by solos by each member of the quartet. All the singers are well known in choirs and concerts, and the ensemble was extremely good for so new an organization. Alma Glock is managing the business affairs of the quartet.

### NOTES.

Thaddeus Wronski, baritone, gave a recital in eight languages for the music group of the Twentieth Century Club Tuesday afternoon, December 14.

Young students of the May Leggett Abel Violin School gave a recital at the school Saturday afternoon, December 17.

### Many Dates for Trio Classique

The Trio Classique, which gave a successful recital recently at Aeolian Hall and which won the praise of the New York press and the public alike, is now giving several programs in the high schools of New York, Brooklyn and the Bronx, which will keep the members busy until March 2. The next Aeolian Hall recital will take place on February 27 and immediately after it will start on an extended Spring tour.

### Rosing Sings by Wireless

On New Year's Eve Rosing sang a program by wireless from Newark, N. J., which was heard within a radius of many miles. He was very unique in introducing the songs himself, making a very great impression upon the people who heard him and singing several Russian songs and two arias, "Pagliacci" and the Cavatina from "Faust."

### Daniel Artist Opens Studio

One of the artist-pupils of Edna Bishop Daniel, Pearl Shreve Jenkins, has opened a studio in Leesburg, Va. Mrs. Jenkins has been Mrs. Daniel's studio accompanist in Washington, D. C., for four years, and as she also has appeared successfully in recital, she is admirably fitted to embark on a professional career of her own.

### Bartik to Introduce New Singer

Cheered, perhaps, by the conspicuous success of Marie Jeritza, the Vienna opera star, Ottokar Bartik will introduce another singer from the same house, Marcel Salzinger, baritone, to the American public in a song recital at Aeolian Hall on the evening of January 21, in a program in which Brahms and Strauss figure largely.

### Elsa Fischer Quartet Concert January 23

The Elsa Fischer String Quartet, widely known in all parts of the United States, will be heard in concert at Aeolian Hall, New York, on Monday evening, January 23, in a program comprising quartets by Schumann (op. 41, A minor), Malchevsky (op. 6, C major) and Haydn (G minor.)

### Elizabeth Lennox to Sing at Newport News

Elizabeth Lennox, the young American contralto, has been engaged for a recital at Newport News, Va., on March 2.



## REVIEWS AND NEW MUSIC

(T. B. Harms, New York)

## "MOONRISE" (Song)

Words by Gretchen Dick and Music by Arthur Samuels

This is a singable song, with a lovely melody in the verse part and a still more lovely melody for the refrain. It does not show that characteristic weakness of so much popular music, in having nothing but a good refrain with a nondescript verse stuck on by way of introduction. It is real music all through, finely set for the voice and possessing an unusually well made accompaniment, one that sounds well on the piano and gives real support for the voice. The song is dedicated to one of our most eminent singers, and it is just the sort of song that he and many another concert artist will make popular, for the song combines simplicity with effectiveness. It is easy to play and easy to sing, and it is certainly easy to listen to. Dedicated to Reinald Werrenrath.

(T. B. Harms, New York)

## "BABY DREAMS" (Lullaby)

Words by Otto Harbach and Oscar Hammerstein II and Music by Herbert Stothart

This is one of those little songs that discourage the highly educated technician and maker of complex musical diatribes. And it is a good thing that it should, for it proves better than a whole volume of arguments that a little real sentiment and real beauty go farther in arousing emotion than all the effusions of the technical acrobat. The authors have had an idea—no such common thing, to be sure—for ideas that are real, worthwhile ideas, are few and far between. The song is utterly simple—simple to play and simple to sing. It is also simple to understand, as are all things that speak of the heart to the heart. And yet, simple as it is, it has a poetic sweetness that is very charming. It is safe to predict that this is one of the songs that will be sung by everybody once it becomes known. There are few who will not want to have it on their piano. It is published in two keys within the range of the average voice.

(Sam Fox Pub. Co., Cleveland, O.)

## "I LOVE YOU MORE" (Song)

By Dorothy Lee

This composer's song, "One Fleeting Hour," has brought her considerable name and fame, which serves well to re-introduce her in "I Love You More," the text by Eldred Edson. It is a song of life's book, and the page that bears your name, which inspires the song, "Dearest, I love you more each day." Such sentiments need proper expression, and Miss Lee has found it in her very expressive music, for it has sweet tenderness, merging into real outburst of temperamental sentiment in the refrain. The interlude between stanzas keeps up this spirit. In three keys, and printed in the usual tasteful Foxonian manner, with a charming maid gazing o'er blue waters and gray hills.

(Sam Fox Pub. Co., Cleveland, Ohio)

## FOX MARCH FOLIO (for Piano)

By J. S. Zamecnik

This is not a "collection" of marches by various composers, but consists of ten original compositions, each in vigorous march style, with the titles: "The Ambassador," "Our Boys," "Class Day," "Royal Knight," "The Patriot," "The Flying Age," "Field of Glory," "On the Hike," "The Diplomat" and "America's Finest." They are easy pieces, about grade three, and the composer follows the usual form, of a snappy first section, followed by a legato trio in neighboring key. The marches are in 4-4 or 6-8 time, and every march has particular merit, lots of go, and is right worthy of attention by anyone looking for such music. Now Composer Zamecnik should lead his muse to other fields, for with such gift of rhythmic tunefulness a comic opera is the very least he can put forth.

(W. A. Quincke &amp; Co., Los Angeles, Cal.)

## "THE MILL RACE" (Piano)

By Walter A. Quincke

"The Mill Race" is well worth studying and playing, for it is definitely an exercise in speed, lightness and clearness. And "heavy hands" will find it a splendid study. Apart from this, it is a bright, well-constructed little piece, quite in the Moszkowski style of spirit and elegance. The principal figure in triplets is graceful, and has been fingered by the composer. A charming melody ensues, of right hand chords, with running triplet figure in the left, return to the first figure, and repetition of this pretty melody in another

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key. Right and left hands are kept busy, and it ends brightly. Tastefully printed, with title-page in three colors. "To Juan A. Aguilar." If this is a fair sample of Mr. Quincke's muse, let us have more! Also, "The City of Angels" deserves credit for tasteful music print.

(The John Church Company, New York, Cincinnati, London)

## "WON' YO' TELL A STORY?" and "LADY MOON" (Songs)

By W. H. Neidlinger

These are labelled "A Southern Dialect Song for Anybody," and in them the composer has published genuine darky songs, idealized negro melodies and words of utmost sympathetic type. The delightful melody, fascinating rhythm and taking words of both are sure to please, whether sung to formal audience or by the fireside. "Tell the story" says the composer, in connection with the metronomic tempo-mark.

(Carl Fischer, New York, Boston, Chicago)

## "WHILE THE PIPER PLAYED" (for Piano)

By Harold Henry

This piper begins his tune with soft treble musing in slow tempo, running into rapid notes, played lightly, with chords in the left in a series of successions of sevenths. Several glissandi (slides) give piquancy to the music, which is highly original. The opening phrase is repeated in "spread chords," followed by a variation of the first staccato theme, this time with rolled chords in the left hand to a soft close. Then follows a trio in the sub-dominant, of very taking character, singing a lovely song, repeated in chords, this portion ending much as it began, but with added staccato left-hand accompaniment. Then comes the finale, in octaves, presto, whole tone passages predominating, and ending with a glissando to the top A of the piano, and big bang on the three lowest A's of the bass. Very effective and unique. About grade five.

(Carl Fischer, New York, Boston, Chicago)

## "SONG OF THE WIND" (Song)

By Ella Backus Behr

The text is from Bulwer-Lytton's "The Last Days of Pompeii," and the music is fitting to the sentiment, with a melody of pathos and expression, and an accompaniment of slow arpeggios and chords. "Dedicated to and sung by

Merle Alcock," the range being A flat to D flat, fourth line, treble clef.

(Carl Fischer, New York, Boston, Chicago)

## "THE LONELY WANDERER" (Grieg) and "DANSE RUSTIQUE" (Scarlatti) (for Violin)

By Misha Piastro

Grieg's expressive, sad-sounding "Wanderer," is arranged skilfully for violin, with piano accompaniment, passages in double notes occurring, with the real Norwegian flavor. "To My Dear Wife." The "Rustic Dance" is of different sort, being music some three hundred years old, but made to fit the violin. It is largely in thirds, or other double notes, also in minor. "To Gustav Saenger."

(G. Schirmer, Inc., New York)

## SONATA NO. 2 (for Organ)

By James H. Rogers

American composers for organ are turning more and more to familiar forms of real art, fast graduating from the "Nocturnes," "Evening Thoughts," "A Souvenir," and similar two-page pieces, with singing melody on the swell keyboard, and soft accompaniments on another, so hackneyed nowadays. "To Charles M. Courboin" says the dedication of this work of thirty-three pages by the well known Cleveland composer, Rogers, who established fame with "At Parting," "A Star," "Julia's Garden," and longer, if not more popular works, many years ago. This sonata consists of a chorale, in majestic tempo, followed by a variation in arpeggios; an adagio of singing melody and interesting harmony, in which a short cantilene is prominent; a scherzo in pastoral style, played vivace; and a finale consisting of a toccata, in which the finger work is fast enough to suit anybody, and the pedaling difficult enough for even a Courboin. An intermezzo in major key follows, the toccata is resumed, the pedals playing the opening chorale in octaves, while the hands continue in sixteenths, and ending with every stop out. Dignified, important, sure to be played by leading organists.

(G. Schirmer, Inc., New York)

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(Continued on page 46.)

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## IVOGUN MAKES HER CHICAGO BOW IN FINE PERFORMANCE OF "THE BARBER"

Her Operatic Debut Proves a Real Triumph—Garden in "Pelleas et Melisande" and "Thais"—Houses Sold Out for Galli-Curci—Muratore Given an Ovation After His Fine Presentation of Canio in "Pagliacci"—Martin a Versatile Artist—Beatrice Kottlar a Delightful Surprise in "Tristan"—Schipa and Dux Also Favorites—Polacco Wins New Laurels

"TANNHAUSER," JANUARY 7 (EVENING).

Chicago, Ill., January 14, 1922.—The eighth week of the operatic season came to a happy end with another performance of "Tannhauser," given at popular prices with the same cast heard at previous performances.

"PELLEAS ET MELISANDE," JANUARY 8.

The semi-final week of the present operatic season of the Chicago Opera Association at the Auditorium was auspiciously opened with a remarkable performance of Debussy's "Pelleas et Melisande," given at a special extra matinee on Sunday afternoon. Mary Garden, who has presented the part for many years past, demonstrated anew her admirable conception of the role which she has made her own in this country and which is as remarkable a portrayal as her Salome or her Jean in "Le Jongleur." As has often been said and written, Garden is unique—a big personality in the musical firmament. If it were the first time she had sung the role, many lines would be used to inform those who were not on hand how she sang, but as she has won in the part the encomiums of the leading critics of this country and France, little that might be added here could bring fresh lustre to this famous artist; thus saying that she was at her best, both from the vocal and histrionical points of view, suffices to convince her admirers that her performance was exceptionally good and to inform her detractors that her performance was unsurpassable. Garden is an ideal artist in the three above named operas, to which might be added "Louise," a part in which she will be heard also but once this season.

"Pelleas" is a very difficult opera to present, as among other things it requires Debussy specialists to give it with all the mysticism demanded by the composer. In Alfred Maguenat is found just such an interpreter, his Pelleas ranking with the Melisande of Garden. They form a parallel team, the harmonious work of which blends in giving the opera its airy atmosphere. If the two principal roles were well taken, the same also can be said of all the interpretations. The Golaud of Hector Dufranne is beyond criticism, as it is wonderfully conceived and as remarkably interpreted. As Arkel, Edouard Coteuil was magnificent as to tone and action. To Genevieve, Maria Claessens gave the same prominence as was the case when Gerville-Reache sang it. As little Ynold, Melba Goodman was satisfactory.

One would not have to meditate to rhapsodize over Giorgio Polacco's unforgettable reading of the score. All the phrases were brought out beautifully under his masterly baton, and a great part of the afternoon's enjoyment was due to his splendid leadership.

"LA BOHEME," JANUARY 9.

Whenever Galli-Curci is billed the sold-out sign is always displayed in front of the Auditorium. Though Galli-Curci's vogue is not as yet understandable to some members of the musical fraternity, all doubt as to her merits would have been forever dispelled had they been on hand when she appeared as Mimi. Galli-Curci's fame is not due to any high tones, nor any remarkable trills, nor to acrobatic vocal feats, but to a splendid amalgamation of her many virtues, the most conspicuous being her well balanced head. When one thinks of brainy singers, the list must contain among the very first the name of this more-and-more popular artist, who never tries her good fortune through sheer luck, but only through much work and careful preparation. Her Mimi is an adorable creature—one for whom you sympathize as Galli-Curci in it appeals to your heart, not only through the medium of the ear, but also through the eye. She costumes the role as it should be, and plays it with much sincerity and contrast. Vocally, she was excellent and no more need be added, as, at her best, Galli-Curci is supreme.

Mary McCormic, heard this season only as Micaela in

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"Carmen," was just as unsuccessful in giving pleasure to this reporter as at the time of her debut. This opinion, however, was not partaken by a great majority of the audience, who applauded her vociferously; nor by other critics, who praised her to the skies. As it has often been stated, personal opinions differ; thus, to this reporter Miss McCormic's appearance at the Auditorium this season will always remain a puzzle. Miss McCormic impressed as being totally unprepared; she forgot her lines, made many musical errors and kept Conductor Ferrari busy trying to catch up with her whenever she skipped a bar or two, and the "Waltz Song" was nothing else but a steeplechase as she sang it. Besides those mistakes she also sinned against true pitch, and histrionically she left much to be desired. Certainly it was not Jacques Cointi who told Miss McCormic to sing the "Waltz" standing close to the table at which were seated Mimi, Rodolfo and his friends, the Bohemians; nor was it Trevisan, her teacher, who prompted her as best he could, who told her to do many things so artistically as to reveal at once an amateur. Miss McCormic is beautiful to gaze at and her voice is a remarkable one, but she impresses as being unmusical and that lack of musicianship will, no doubt, be a big obstacle in her road to success. Beating time with her foot and hands to keep with Ferrari was another mistake, which, like the others, is here mentioned with one hope—that of hearing Miss McCormic in a few years minus the many blemishes now so apparent and still the possessor of that voice, which today is the envy of many more successful singers. A year or so of retirement and serious work under the same tutelage as she is at present would do this soprano much good, and this, added to further stage experience in a smaller company, would make her return among operatic stars most welcome by all those who have at heart her future success, among whom may be counted this reporter. With those two exceptions, the balance of the cast was the same as at previous performances when the opera had a smoother sailing than it had on this occasion.

"THAIS," JANUARY 10.

With Mary Garden in another one of her best roles, "Thais" held the boards for the last time this season. In glorious form, she gave the same imperishable delineation of the part to which here and there she has added a happy new touch, making her performance of today a matter for great rejoicing. The star was superbly supported by Edouard Coteuil, who was even more perfect as Athanael at this second hearing than when, due to the illness of Dufranne, he luckily fell incumbent to a role more suited to his vocal equipment today than to the former interpreter of the role. The distinguished French basso was feted to the echo and those marks of approbation showed the intelligence of the audience in discerning his merits. The balance of the cast was identically the same as the one heard previously.

"LAKME," JANUARY 11.

Galli-Curci's guest performances have introduced her in several old favorite roles and in several of the more recent additions to her large and well chosen repertory. This season her versatility has been even better demonstrated than in previous years, as there is a wide span between "Madame Butterfly" and "Lucia," between "Lakme" and "Gilda," as there is between Rosina and Mimi. Delibes' opera is one of great melody and which, when rendered as it was on this occasion, charms the ear. Mme. Galli-Curci has been heard in previous seasons in the same part, but it is doubtful if she ever has sung the last two acts as well as on this occasion. It has often been noticed that the first act of many operas is her worst. This is probably due to the fact that like the great artist that she is, when appearing in a new role she finds herself unconsciously nervous and then her voice has not the warmth or the security noticeable later on. Although weak in the first act, she surpassed herself in the two others, not only in the "Bell Song," which she sang superbly and which at its conclusion was applauded so frantically by the audience as to demand a repetition, which, according to the established rule of the house, was not granted. As in every role, her acting was superb and added in making her performance a memorable one.

Tito Schipa likes the role of Gerald and he is right, as it

fits him admirably both vocally and histrionically. Schipa's physique is the ideal one for such a role and the music is especially well adapted to his vocal equipment. In such roles as Gerald, Schipa today stands alone among operatic tenors. He sang all through the evening delightfully, and a great part of the evening's enjoyment was derived from him. Georges Baklanoff was excellent as Nilkantha. His portrayal was sinister, forceful, yet the note of tenderness was present whenever he addressed his daughter, Lakme. He sang with great effect the lines, "Lakme, ton doux regard se voile," after which the audience showed unmistakably its contentment by long and well deserved applause. Alfred Maguenat was an elegant Frederick, both as to voice and acting. The smaller roles were well handled. Grovlez conducted.

"L'AMORE DEI TRE RE," JANUARY 12.

Due to a slight indisposition of Lucien Muratore, at the eleventh hour Riccardo Martin was called upon by the management to appear as Avito in "L'Amore Dei Tre Re." Although unprepared, Martin came out of the ordeal with flying colors. Lucky indeed is the management which can count in its roster such a reliable and serviceable tenor, who has in his repertory so many roles as to be always on hand whenever needed, and this without demanding at least one rehearsal. Martin had often sung Avito while a member of another opera company; thus, he found himself completely at ease, and took opportunity to score a personal success. He sang very well and gave to the roles its poetic conception. The balance of the cast was similar to previous ones, including Mary Garden as Fiora, Virgilio Lazzari as Archibaldo and Georges Baklanoff as Manfredo. Polacco conducted.

"TRISTAN AND ISOLDE," JANUARY 13.

The second Wagnerian opera presented this season brought forth, after an absence of many years, "Tristan and Isolde," sung in German. In order to present that opera the management had to cable to Frankfurt, Germany, to secure Beatrice Kottlar, a Roumanian soprano, to sing the part of Isolde. Unheralded, the newcomer made a hit and this was well justified, as she is one of the best Wagnerian singers who have graced our stage. If she were as convincing in the second and third acts as in the first, she would be proclaimed the greatest Isolde since Lilli Lehmann. As it was, she made a deep and lasting impression. Mme. Kottlar is the possessor of a voluminous voice which she guides with consummate artistry. Sure of herself, she committed no musical errors throughout the evening and sang true to pitch from beginning to end. Her organ is most pleasurable to the ear, especially in the low and medium register, as here and there in the upper a tendency to force the tones makes some of them blurred. Mme. Kottlar is a fine artist, often great, both as to voice and action, and she is a most valuable acquisition to the Chicago company. The huge success, that at times took the form of long ovations, can unmistakably be taken as the sincere mark of approbation of a very critical but enthusiastic audience.

Richard Schubert, who made his debut with this company as Tannhauser, is a much bigger artist than reported in these columns, for, though his Tannhauser is weak, he surprised at least one auditor with the virility with which he sang the heavy role of Tristan. Mr. Schubert is a tenor to be reckoned with from now on, as his singing revealed true musicianship, unsuspected tonal beauty and endurance that made his third act even more forceful than the first. Mr. Schubert once in a while sinned against true pitch, but his utterances, especially in the love scene of the second act and in the death scene of the last, made his performance well worth while. Histrionically his Tristan would be hard to surpass, as it is conceived on most artistic and well built lines. His success was most pronounced and rightly so.

William Beck, who, for some unknown reason this season, has not been heard often in parts worthy of his talent, was very effective as Kurvenal, investing the role with great nobility of tone and dignified presentation. If "The Meistersingers" should be given next season, he could well be entrusted with the difficult role of Beckmesser, which, if memory serves right, he sang under the baton of Nikisch at the Royal Theatre of Budapest. Eleanor Reynolds did the best work of her initial season with this company as Brangaene. From every angle her Brangaene is a potent factor in the drama, as vocally she satisfied every demand and by her acting made her devotion to Isolde an object of sympathy. Miss Reynolds easily shared with her colleagues in the success of the night. Edward Lankow made his debut as King Mark. Octave Dua was the Shepherd and Desire Defrere the Melot.

The stage management, as conceived by Jacques Cointi, was effective, even though the scene of the second act was somewhat spoiled for the eye by the use of too much foliage that contributed in making the perspective less impos-

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ing and reminded one of a jungle or a dense forest instead of a corner in a royal park.

The performance of "Tristan and Isolde" was made one of the most interesting of the present season by the masterly reading given the score by Giorgio Polacco, a giant of the baton—now poetic and romantic, and now virile and heroic. Better than any other Italian conductor since Toscanini he brought out all the beauties of this remarkable score, which abounds in immortal melodies. Polacco's absolute command of the score made one absorb even tedious passages, which he accelerated willingly and even advantageously. After each act he and his men were acclaimed and his triumph was a just tribute to a genial conductor, who, let us hope, will be seen for many years at the same post, as his achievements this season have not only added luster to his own career, but also have reflected brilliantly on the Garden régime. If the admiration of this reporter for the manner in which Polacco conducted "Tristan" would be here printed, all the vocabulary of a Webster would hardly suffice, as his conducting of this work entitles him to all the superlatives entitled to a superman.

#### "PAGLIACCI" AND BALLET, JANUARY 14 (MATINEE).

The first and lone performance of "Pagliacci" was sung with a star cast, including Lucien Muratore as Canio, Joseph Schwarz as Tonio, Claire Dux as Nedda, Desire DeFreere as Silvio and Lodovico Oliviero as Beppo. "Muratore the Great," as he is called in Chicago, was at his very best and by his singing awoke the enthusiasm of the regular Saturday matinee aristocratic and generally blasé audience, composed mostly of the gentle sex. Muratore is a fine artist, and this means much in these days when many operatic singers resort to tricks in order to obtain big effects and to produce an impression on a young and learning public. Muratore is sterling through and through. He always gives of his best; otherwise he prefers to lose a cachet, preferring to disappoint his audience by his non-appearance than by his voice. Thus his forced rest of a few days brought his voice in all its glory to the great satisfaction of his innumerable admirers. Not only did he sing "The Lament" remarkably well and bring down the house after it, but also throughout the opera he sang superbly and dazzled with his golden tones, which poured out whenever he sang. An actor of the first caliber, he rose to great dramatic and even tragic heights in the final episode, where by his actions he excited the pulse and brought to a happy conclusion Leoncavallo's most efficacious and popular work.

Joseph Schwarz, as already proclaimed here and elsewhere, is a truly remarkable artist. His voice may not be one of the best heard as Tonio, but he knows how to use it, to color it, to bring out his own exacting demands. Schwarz is an originator, a student; he dissects a role and finds in it possibilities that have remained hidden from other interpreters. His Tonio is no exception. He dresses it, acts it differently and though following minutely the music as written, his delivery is somewhat original. Schwarz is a big figure in the operatic world. One may or may not like him, but he is always interesting, clever and artistic to his finger tips. His Tonio elevated him one more notch in the estimation of the public.

Claire Dux as Nedda had splendid moments and others less praiseworthy. On the concert platform this new recruit and importation gives always entire satisfaction and the same should happen when she sings in opera. At times she delights you, not only by the beauty of her

splendid organ but also by her treatment of a role; other times she irritates your ear with tones that should not emanate from such a pure and clear organ. Then she walks on the stage as though appearing as a soubrette in a comic opera. This may be well liked in Germany, but not so in Chicago nor probably in other cities. Miss Dux has so many transcendent qualities in her make-up that it is a great pity that she errs here and there in making her presentations unequal. She also committed sins against true pitch—this was especially noticeable in the first act. The other roles were well handled and words of praise are due Cimini, who conducted especially well, even though here and there the time dragged and the intermezzo was not rendered exactly as it should have been.

Jacques Coini improved the mise en scene and this was especially noticeable in the scene before the theater, where his grouping of the chorus made the plot much more realistic than it has ever been presented here.

#### "BIRTHDAY OF THE INFANTA."

The production of "The Birthday of the Infanta," as presented by Pavley and Oukrainsky and their ballet, was a distinct improvement and was hugely enjoyed by the audience. John Alden Carpenter's music sounded also more exhilarating than heretofore.

This may have been due to the excellent command that Isaac Van Grove possessed of the delightful score. The musical values of "The Birthday of the Infanta" were extolled in this paper at the time of the work's premiere; thus this review will deal solely with the manner in which it was presented on the stage and in the orchestra pit. This office of the MUSICAL COURIER glorifies in Isaac Van Grove's big success and most auspicious debut as a conductor of one of the world's greatest operatic companies. This rejoicing is doubly significant: In the first place, Van Grove is a product of Chicago, and secondly, this office is responsible for his connection with Mary Garden, who although obligated to this office in many ways, has often thanked us for putting Isaac Van Grove in her way. Van Grove made good, and this is clearly understandable, as he is a deep student, a hard worker, a learned musician and a sincere artist. Although very nervous, this apparent only by the rictus that changed his facial countenance, he directed with the surety of a routine conductor. Chicagoans are happy at his success, as Van Grove has many friends here who laud him for his unassuming and modest appearance of today as they laud him for his undaunted energy that finally vanquished obstacles that would have seemed unsurpassable to many other young men.

Pavley and Oukrainsky have all through the season presented ballets well worthy of lengthy reviews, but although as great an admirer as this reporter is of these two masters of the terpsichorean art, his own knowledge on that subject is so limited as to make necessary as short reviews as possible; this to hide his ignorance. In "The Birthday of the Infanta," however, the presentation of Oukrainsky as Pedro, also the Dwarf and several ballerines is more pantomimic, thus facile to comprehend. As a mime Oukrainsky has few rivals. His gestures speak volumes and one understands him just as well as if he had spoken lines. He was, in his part, high perfect. Others well deserving words of praise were Ledonova and Romany, excellent as the governesses of the Infanta; Andreas Pavley, as the Gypsy Leader; Ester, as the juggler, and Petri, as the tight-rope walker; Carroll, as the Picador, and Caton, as the Matador, likewise were excellent, and Bublitz was as

funny as could be as the Bull. As a matter of justice to all the others, their names should be herein mentioned, for the entire production, as presented by Pavley and Oukrainsky and their aides, was homogeneously on the same level of perfection with those entrusted with parts that made their places in the story more in evidence.

#### "THE BARBER OF SEVILLE," JANUARY 14 (EVENING).

Another trump card was dealt by the Chicago Opera when at the last but one of its Saturday night popular priced series Mario Ivogün made her first appearance on this continent as Rosina in "The Barber of Seville." Ivogün is a winner, the audience at her initial appearance loved her and the succeeding ones probably will greet her with the same loud marks of approbation. The newcomer made a palpable hit, not solely through the sheer beauty of her voice, but also by her charming personality. Petite, young and modest, her Rosina is a pleasing characterization. Her voice is rather small, canary like, never forced, always true to pitch, well placed and used with artistry; it is an organ that charmed the ear of her first auditors at the Auditorium, where many Rosinas have sung and few only are remembered. Among the latter already may be surely named this new coloratura soprano. During the lesson scene Ivogün sang Johann Strauss' "Vienna Woods" and Dell Acqua's "Villanelle," and from the applause provoked it may be said that on the concert platform she will be even more successful than on the operatic stage. She sang each of these songs beautifully and her diction of the French text in "Villanelle" was as pure as her Italian. She is a big acquisition for our opera company. The young star was superbly supported by a star cast, including Tito Schipa, a master singer who is the Almaviva par excellence; Vittorio Trevisan, a king among the Bartholoms; Lazzari, one of the best Basilius seen or heard on this stage; Vincente Ballester, a splendid Figaro; Maria Claesens, a clever Bertha; Riccardo Alfieri, a well groomed Ambrosio; Lodovico Oliviero, a good voiced Fiorillo, and Sallustio Civali, a very fine Sergeant. Ferrari conducted with his customary efficiency and with chorus and orchestra up to the standard the performance was one of real enjoyment.

RENE DEVRIES.

#### Concerts for St. Cecilia Club

The St. Cecilia Club, Victor Harris, conductor, will give the first of this season's concerts, for members, on the evening of Tuesday, January 24, in the ballroom of the Waldorf-Astoria. The program is to include, as usual, a number of first performances, among them several compositions especially composed for the club. The assisting soloists will be Fred Patton, baritone, and George Barrere, flutist.

The second concert will take place on April 5.

The St. Cecilia Club will also cooperate with the New York Philharmonic Society in four performances of the Mahler third symphony under the direction of Willem Mengelberg. The dates for these concerts are February 28, March 2, 3, and 5.

#### Du Carp to Give Carnegie Hall Recital

On Wednesday afternoon, January 25, Marie Magdeleine Du Carp, pianist, assisted by the New York Philharmonic Orchestra, Joseph Stransky conducting, will give three concertos (Beethoven, Schumann and Piere) at Carnegie Hall.

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## REVIEWS AND NEW MUSIC

(Continued from page 43)

churches possess, so the registration is marked in a general way, without definite directions. The list of thirty-two pieces contains works by Backer-Gröndahl, Beethoven, Bull, Cui, Förster, Goltermann, Grieg, Haydn, Jensen, Kretschmer, Liadow, Mendelssohn, Piérne, Rubinstein, Schubert, Schumann, Tartini, von Weber, and Welsh melodies. The Russian, Cui, is represented by four pieces; Schubert by four, and Schumann similarly, and a practical point is that composers' works are all grouped together. There are sure to be many useful pieces in the lot, for they are of medium difficulty, with pedaling to match.

(Oliver Ditson Company, Boston, New York, Chicago, London)

### "SNOW FAIRIES" (Song)

By Cecil Forsyth

A dainty musical picture, words by the composer, with lightly sung syllables of music, describing the snowflakes, the filmy earth and sky, the elf-winds, star-light, silence, dreams, the fairies trip and throng, all the accompaniment being in the treble clef, but ending softly down low in the bass. A snow-scene with fir tree ornaments the cover page. For high or medium voice.

(Oliver Ditson Company, Boston, New York, Chicago, London)

### "THY HAND, BELOVED" (Song)

By Charles Fonteyn Manney

A fine song of love. Sustained chords, syncopated effect, lead into plain eighth notes in the accompaniment with a big climax where triplets accompany the melody, ending softly. This composer knows life, love, sorrow, joy. "To Mrs. Edmund H. Talbot," and the cover page says "Sung by Bernard Ferguson."

(Wilhelm Hansen, Copenhagen)

### FIFTEEN TWO VOICED AND FIFTEEN THREE VOICED INVENTIONS AND LITTLE PRELUDES AND FUGETTAS

By Bach

Fifteen two-voiced and fifteen three-voiced inventions—little preludes and fugettas, by Bach. There are a great many of us who love music and love Bach and practice them both in an amateur way, rarely penetrating, however, on account of lack of inclination to practice, beyond the two-voiced inventions—possibly some of the three-voiced ones, if we are ambitious—or the little preludes and fugues. For such of us there is nothing more convenient than two volumes just issued by Wilhelm Hansen, Copenhagen, one of which contains the two-voiced and three-voiced inventions and the other the little preludes and fugettas. They are edited by Ignaz Friedman, who is as much of a Bach student as he is a pianist, and this is saying a great deal. The text is finely engraved and clearly printed. The fingering and figuration are noted with extreme care and precision and whenever necessary there are short and illuminating footnotes. These two volumes are a distinct addition to the tremendous mass of Bach editions.

(Oliver Ditson Company, Boston, New York, Chicago, London)

### "OLD LAVENDER" (for Piano)

By Charles Huerter

The Syracuse composer and teacher, Huerter, turns out the most graceful waltzes, seemingly by the score, all different, yet all the same in their gracefulness, Viennese spirit and spontaneity. There is elegance, expressiveness, tenderness in every one of them, all combined in the most inimitable manner, à la Victor Herbert, or Friml. This is not a dancing waltz, no more than the Chopin waltzes or the big concert waltzes by Moszkowski, but song-like, with sweet lingerings on high notes. The fingering is marked, and details of expression will enable even an unsentimental player to get the flavor. "For Miss Leona Babcock," who should be proud of it!

## NEW PUBLICATIONS

John Church Company, New York

"THE MESSAGE OF THE ANGELS," an Easter song, by C. B. Hawley, to words by R. Rev. L. R. Brewer. Written for high and low voice. A number that has been extensively used.

Chappell & Co., London

The following ballads are from Chappell-Harmes, of New York, published by the London house:

"GERALDINE," a love ballad for baritone voice. It is easy to sing and has good flowing melody. Music by Robert Coningsby Clark, words by W. E. Henley.

"WERE I A BUTTERFLY," another love ballad. The music is by Lisa Lehmann, with words by Lady Strachey. Excellent number for either tenor or baritone.

"VOGA, VOGA, GONDOLIER," music by Robert Coningsby Clark, with words by Lady Lindsay. This is written in waltz time and should be sung delicately. A serenade. Good encore number.

"FAIRY LULLABY," with words and music by Gogger Quiller. A dainty little slumber song.

M. Witmark & Sons, New York

"IN A LITTLE TOWN NEAR BY." The lyrics are by Amy Ashmore Clark, who is very well known for her charming poems. The music is by Florence Turner-Maley and dedicated to George Reardon, baritone. A song that has all of the tenderness and melody that "A Little Grey Home in the West" has. In fact, it has the possibilities of becoming as popular. It will have a big sale.

Enoch & Sons, London and New York

"A PAGE'S ROAD SONG." A new ballad, by Ivor Novello, that has enjoyed very good success in England before being introduced over here. It has been sung by Dame Clara Butt extensively.

"DANCE, LITTLE FRIEND." The lyric is by Rose Fyleman and the music is by Herbert Brewer. Written in three keys, for any voice. A graceful number and with the light accompaniment, full of melody, should make a good concert number.

Carl Fischer Company, New York

"A LOVE DREAM" (Ein Liebestraum), a violin and piano number by Richard Czerwonky. This selection is in no way difficult. The piano accompaniment is very simple with the violin carrying the melody. Should be played slowly and dreamily. Good practice or recital piece for students.

"INTERMEZZO IN A FLAT," for the piano by Felix Deyo. A fragment in fifth. Excellent for students.

"RHYTHMIC-MELODIC VIOLIN METHOD FOR BEGINNERS," by John Grolle. This volume is for class or individual training with general instructions both to teacher and pupil. There are numerous illustrations that will prove valuable. The general

instructions include a foreword to the teacher with minute details. It is an excellent book for home study.

D. Rahter, Leipsic

"A NEW SCHOOL OF STUDIES," arranged for the piano by Richard Krentzlin. This series is in seven books, beginning with the most elementary study to the middle stages of technical work. There are so many editions of this nature on the market to-day that it hardly seems necessary to publish any new ones. In looking over this collection, it is difficult to determine whether it contains anything new that has not already been presented before. If studies of this nature were only edited along different lines, there might be an excuse for their existence.

G. Schirmer, Inc., New York

"PALAZZO PAGANI" and "LOVE'S CREED," two lyrics for high voice, by Edward Ballantine. Two very interesting compositions, particularly the musical setting, which has much originality, placing them beyond the average concert song. "Love's Creed" has a very appealing lyric by Lilla Cabot Perry.

"MINIATURE TONE PICTURES," for the piano by Agatha Pfeiffer. This volume belongs to a series of children's studies, and has been especially composed for the use of the pedal. It will prove to be a good teaching material.

White-Smith Music Publishing Company, Boston

"FANTASIE ON OLD HUNDRED," a festival prelude or postlude; "EXULTATE DEO" (Grande Chœur) and "MAGNUS DOMINUS" (Offertoire)—three choice organ selections by John Herman Loud.

Joseph Williams, Ltd., London

"SERENADE," for the piano and violin, by E. Markham Lee. A very simple and easy selection for beginners.

Murdoch, Murdoch & Co., London

"MATER ORA FILIUM," for an unaccompanied double choir, by Arnold Bax. Everything that Mr. Bax composes has musical value.

Clayton F. Summy Company, Chicago

"FATE THE FIDDLER," a short descriptive song, by Ernest A. Leo. Teaching or encore number.

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"THE TORRENT," by L. Leslie Loh. An étude for practice.

"HIS SONG" ("Meditation") from the suite, "In the Bottoms," by R. Nathaniel Dett, and arranged for the organ by Gordon Balch Nevin.

## MANY PROMINENT ARTISTS

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Philadelphia Orchestra Plays Again—Telmányi, Rachmaninoff, D'Alvarez, Boswell, Leginska and Kindler

Among Visiting Soloists

Pittsburgh, Pa., December 22, 1921.—Foremost among the musical offerings of the month again ranks the concert by the Philadelphia Orchestra. Mr. Stokowski played a well balanced Wagner program, and in its midst sandwiched the five orchestral pieces of Arnold Schönberg. There was no hissing but considerable merriment throughout the frank and eager audience.

On the afternoon of December 14 the Tuesday Musical Club presented the quaint mystery play, "Eager Heart"; carols and a Gloria were sung throughout the play and all the tableaux were effective. Clarissa Harold took the title role, and Mrs. E. B. Lee, Mrs. William F. Knox and Lou McIlvaine were in charge of the program.

The Friends of Music Society, who devote their programs to chamber music entirely, opened the season Sunday, December 18, with the Flonzaley Quartet, which played the Ernest Bloch quartet in B minor and the Haydn, op. 64, No. 5. The well contrasted recital was up to the fine standard of these artists.

Rachmaninoff gave the only piano recital of the month, playing to a capacity house and receiving an enthusiastic ovation at the close of the evening.

The Art Society's offerings were both of unusual interest. Telmányi's classic playing of Schubert's "Rondeau Brillante" and the Bach G minor sonata made us wish to hear him soon again. Marguerite D'Alvarez more than fulfilled promises. Her lovely contralto was very effective in a group of modern Spanish songs, and the "Seguidilla" from "Carmen" had to be repeated to satisfy the insistent audience. Mme. D'Alvarez was equally at ease in her English songs and particularly charming in Mana-Zucca's "The Top of the Mornin'."

Ernest Lunt, director of the Mendelssohn Choir, offered two novelties in his latest concert—Kurt Schindler's "The Miracle of Saint Raymond" and Percy Fletcher's "The Deacon's Masterpiece." Alfred Boswell, pianist, assisted the chorus, offering a group of solo numbers ranging from Bach to Chabrier.

Ethel Leginska and Hans Kindler pleased a large audience when they appeared December 5 in joint recital. The Brahms sonata was a fine cornerstone to the program, and Miss Leginska played her own "Scherzo" and "Gargoyles of Notre Dame." J. F. L.

### Byrd Pleases Seattle Critic

The Seattle Daily Times commented at length upon the playing of Winifred Byrd in that city recently, but only a few selected lines are reproduced herewith: "She was warmly received. . . . last night's audience liked her, if the demand for encores is an indication. . . . Miss Byrd plays with masculine strength and in her style there is much that reflects the instruction and guidance of her former teacher, the late Teresa Carreño, the brilliant Venezuelan. . . . Many times Miss Byrd was recalled."

### A Busy Week for Frank Cuthbert

Following a successful performance of "The Messiah" with the Pittsburgh Mendelssohn Choir on December 27, Frank Cuthbert appeared in Montreal on January 7. He sang "The Messiah" again with the London Choral Society on January 9, and the following day he appeared in Toronto. January 12 found him in Cleveland, and two days later he gave a joint recital with Lenora Sparkes in Pittsburgh.

### Marie Sundelius to Sing at Middletown

Marie Sundelius will shortly interrupt her singing activities at the Metropolitan long enough to appear in concert at Middletown, Conn.



## MUSIC ON THE PACIFIC SLOPE

**"THE MESSIAH" AN ANNUAL OFFERING IN LOS ANGELES****Other News of Interest**

Los Angeles, Cal., December 28, 1921.—There were no concerts by visiting artists during Christmas week, and Los Angeles singers were occupied with choir work and Christmas engagements. Notable among the latter was the popular contralto, Florence Middaugh, who journeyed all the way to San Francisco to sing at the California Theater Christmas Sunday morning. Miss Middaugh made a very favorable impression in the northern city, her superb voice winning the most enthusiastic praise from the critics. Singing the recitative and aria, "Behold, a Virgin Shall Conceive," from "The Messiah," and "O Thou That Tellest" for the Christmas program given by the Music Teachers' Association on Monday evening, Miss Middaugh earned a sincere tribute of appreciation and gratitude from the assembled musicians for her beautiful voice and her reverent and spiritual treatment of the text.

Raymond Harmon, tenor, sang "Comfort Ye" and "Every Valley," from "The Messiah," with exquisite quality of tone, fine diction and interpretation.

Albert Tufts, organist, and Charles Ferry, composer and organist, each gave solos, and demonstrated the excellence of the new organ of the First Presbyterian Church, this edifice having been turned over to the musicians for the occasion.

Maude Bollman sang a Christmas song by request, revealing high, bell like tones, and Arthur Perry and Davol Sanders, violinists, played a quaint old Bach number with Albert Tufts at the organ. This charming program was a lovely closing to a year full of activities on the part of the Music Teachers' Association under the most capable administration of Eva Frances Pike, president.

John Smallman, baritone, teacher and director, who has had such success with the Los Angeles Oratorio Society, had the gratification of giving "The Messiah" during Christmas week to a packed house, notwithstanding the heavy rain storm which raged. The chorus did splendid work, and many of the ensemble parts, "Worthy Is the Lamb" especially, were never better given.

The programs at Graumon's Theater were appropriate to the season. Not only is the usual Sunday morning Symphony concert of great interest and musical value, but also in addition there are weekday concerts by Ernest Hunt, organist, and all this week there have been Christmas carols and traditional songs from many lands preceding each morning program.

Thila Becker, pianist, and his talented wife, Otie Chew Becker, violinist, were guests at Christmas time of Mr. and Mrs. Ignaz Paderewski at Paso Robles.

Earl Meeker, baritone, sang the part of the Captain in "Pinafore," which was given at the Mason Opera House last week. Melba French Barr sang the leading role. Miss Barr is under the successful management of Frances Goldwater, who has arranged engagements for her in Ventura, Oxnard, Glendale and Pasadena.

Another artist booked by Miss Goldwater is Leona Neblett, a prominent young violinist, who was heard as soloist with the California Theater Orchestra of San Francisco on January 1.

Word has been received from the Goldwater office that Charles Wakefield Cadman has written two songs since his return to Los Angeles. One is "Tell Her My Lodge Is Warm," a new Indian song, the words by Charles O. Roos, of this city, and a new song for high school students called "The Bay and the Brook," words by Longfellow. This is issued in a new school book for young voices, edited by George W. Chadwick, of Boston.

**Musical Activities in Portland**

Portland, Ore., January 1, 1922.—Portland was well entertained last week by the Russian Grand Opera Company, which arrived from the Orient about the middle of December. The company opened here December 28 and played "Carmen," "Rigoletto" and two Russian operas—"Pique Dame" and "Mermaid." All were sung in Russian. The company, which has a number of exceptionally good voices, is organized on a cooperative basis. Salaries are paid weekly. There are ninety-six members in the company. Financially and artistically the local engagement was a decided success. Messrs. Feurst and Feveisky conducted. Among the company's artists are Misses Burskaya, Mashir, Valentinova, Kassanskia, Daen, Losieva, Osopova, Kaskanaskaya, and Messrs. Daniloff, Lukin, Radeef, Ardatoff, Vitis, Groschef, Kosloff, Panteleeff, Hrjanovsky, Busanovsky, Tulchnoff, Tuevsky, Karlash, Svetloff and Chrijanovsky. All the stage calls are made with a large gong as in the Russian opera houses. The organization, which left Russia about four years ago, has been touring the Orient.

The second popular concert of the season by the Portland Symphony Orchestra took place on December 30, Carl Denton conducting with his usual success. The program included Tchaikowsky's "Nutteracker" suite, Massenet's "Last Dream of the Virgin" (for strings), and works by Goldmark and Schubert. Christmas carols, well sung by local talent, was a feature of the concert. The singers were Goldie Peterson Wessler, Blanche Williams Segerston, Jane Burns Albert, Alice Price Moore, Mitylene Fraker Stites, Mrs. Grant Thomas, Halfred Young, J. Ross Fargo, Joseph P. Mulder, Walter Hardwick, Dr. Stuart McGuire and Otto Wedemeyer.

**BERKELEY ANNOUNCES NEW SERIES OF SYMPHONY CONCERTS FOR SPRING**

Extension Division Lectures on Music—Emmy Destinn Sings to Berkeley Musical Association—Hume Wants University to Rival Bayreuth

Berkeley, Cal., December 27, 1921.—Plans of the University of California and the Chamber of Commerce to get behind the San Francisco Symphony Orchestra in its visits to the campus were announced at the fourth concert of the winter series, December 15. Increased attendance and more widely spread public interest are desired, and to that end Charles Keeler, the poet, who is secretary of the Chamber of Commerce, and Samuel J. Hume, director of the Greek Theater activities on the campus, are appealing to music lovers of the East Bay region. Mr. Keeler is rallying the members of the chorus who sang at the autumn festival and their friends, and Professor Hume is appealing directly to the public. Announcement was made of a new series of orchestral concerts for the spring, when fruition of the new movement for support is expected.

Director Alfred Hertz gave Dvorak's "New World" symphony, with the melodious "Largo" meeting its usual reception. Arensky's variations on a theme of Tchaikowsky, for strings, formed a pleasing contrast and interlude, the closing number being the overture to "Tannhäuser." Perfect balance of the program and the usual Hertz tone combined to inspire for the success of the new series, the dates of which are March 1, 8, 15 and 22.

**EXTENSION DIVISION LECTURES ON MUSIC.**

Four lecture-recitals on the "Spiritual Aspects of Music" are to be given in the San Francisco Public Library by Elizabeth Stuart Brown, of the extension division music section at the University of California: January 6, "Music of Antiquity," Dorothy Raegan Talbot, soprano; January 13, "Mozart," Mme. Talbot; January 20, "Beethoven," William W. Carruth, pianist, and Orley See, violinist; January 27, "Schubert," Ethel A. Johnson, soprano. At a later date one of the lectures will be given on this side of the bay, arranged by Alice Eggers, of the music department of the Oakland schools.

**EMMY DESTINN SINGS FOR BERKELEY MUSICAL ASSOCIATION.**

Notwithstanding a damp evening and a change of date for the concert, the Harmon Gymnasium was thronged on December 23 to hear Emmy Destinn, soprano. This concert marked the third of the season given by the Berkeley (Continued on page 54)

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**ALFANO'S "LEGEND OF SAKUNTALA"****AN EPOCH MAKING SUCCESS**

Critics Say It Marks the "Operatic Awakening" in Italy—Production at the "Comunale" of Bologna, Under Serafin,  
Bestows Credit on Composer and Artists

Bologna, Italy, December 15, 1921.—The promised series of new operas for the season of 1921-1922 has just begun most successfully with Alfano's new opera. Indeed, in my opinion this opera is the beginning of something far more important than a season; it is the beginning of a new artistic era which is destined to continue and to reach the loftiest summits. Those Italians who were present at the premiere of "La Leggenda di Sakuntala" must have been filled with a great joy at witnessing the public and complete revelation of one of our most conspicuous musical forces, in whom only a few, before yesterday, had faith.

aristocratic and less cultured and certainly less prepared to appreciate the stylistic delicacy and the technical qualities of the opera, but the reception was the same and this because the opera, by its warmth of emotion and by its effective and temperamental performance, is in harmony with the most human and fundamental feelings.

**THE STORY.**

"La Leggenda di Sakuntala" is taken from the well known Indian drama by Kalidasa. The composer himself condensed the seven acts into three. The following is a brief



ACT I OF THE "LEGEND OF SAKUNTALA,"

by Franco Alfano, as designed by P. Stroppa and produced in Bologna, Italy.

The writer of these lines is proud to have been the first to speak to the public of Alfano's latest opera, after having listened to the author's own rendition on the pianoforte, and to have brought it to the notice of the readers of the MUSICAL COURIER.

Franco Alfano in his fortieth year reaches that artistic maturity which might justly have been expected from the composer of "L'Ombra di Don Giovanni" and the string quartet in D; he reaches it after a long vigil and an inward labor known to those who are his intimates, with mind and intellectual faculties all intent upon reaching a pure ideal of beauty, unmindful of mere success and of the public

summary of the plot as it is given in the libretto. In the first act the King, hunting the sacred gazelles in the forest, meets Sakuntala, a ward of the hermit of Kanva, and falls in love with her. This act is full of the tenderness of Spring, and ends with a love duet which rises from the first timid phrases, uttered with tremulous voice, to an abandoned cry of passion.

In the second act Sakuntala deserted by the King, but in possession of his ring, resolves to go with her father's blessing to the palace to see her beloved again. She leaves the hermitage in which she has passed such happy days with her companions and her flowers; she is no longer a girl, but a woman who loves and who bears another life within her own. This second act is one of deep, human grief; yet full of enchanting melancholy, only interrupted by the words of old Kanva, the wise man who sees life with a pure, serene eye and who never loses his faith.

In the third act Sakuntala presents herself to the forgetful King; in vain she tries to make him recognize her, to remind him of the sweetness of the past. The King has forgotten, and Sakuntala has lost the ring when crossing

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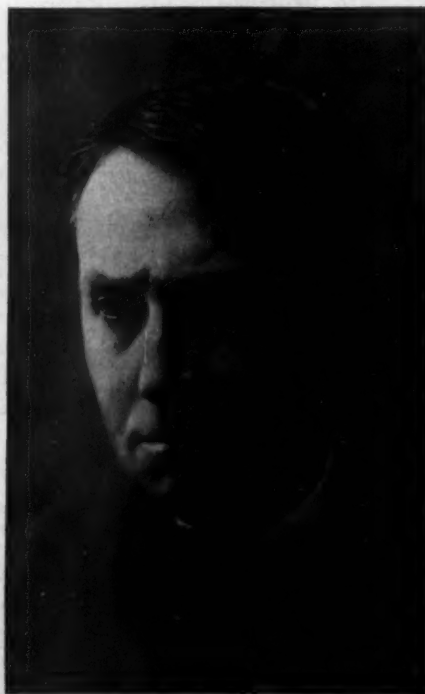
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FRANCO ALFANO,

director of the Liceo Musicale of Bologna and composer of  
"The Legend of Sakuntala;" he was born in Naples,  
March 8, 1877.

taste, and with a faith only to be given by a grand devotion to art and a high knowledge of his own powers.

**A DECISIVE SUCCESS.**

With the "Leggenda di Sakuntala," Franco Alfano obtained a unanimous, spontaneous and popular success in Bologna, but he obtained it, not by descending to the level of the crowd and flattering its lower instincts, but because he had the strength to raise the crowd up to himself. And the public showed its gratitude by enthusiastic applause and by overwhelming him with every possible honor. He was called before the curtain seven or eight times at the end of each act, first together with his interpreters and then alone.

The second performance of the opera confirmed the success of the first. It was quite a different audience, less



the river. So, after vainly imploring her lover, she goes sadly away, mutely resigned to her fate. Too late—when a fisherman brings him the lost ring—the King flies to stay her departure; Sakuntala has floated away in a cloud, leaving behind her only a veil and the fruit of their love, the new life in which her life renews itself and becomes eternal.

The finale of the opera is an apotheosis of this ineffable mystery of life, in which the mother suppresses her own

"Leggenda di Sakuntala" has emerged in all its vitality to live its life as a messenger of joy and light. I believe it will soon pass the frontiers of its native land and renew abroad the success obtained in Bologna.

#### MANY DISTINGUISHED GUESTS.

Besides all the principal Italian critics and musicians three foreigners of renown, Fritz Reiner, conductor of the Dresden Opera; Gustav Hartmann, director of the Deutschen

tala" is a date to be remembered; it marks the first stage of the operatic awakening in Italy; and when the dawn is so bright, the day can be but radiant.

GUIDO M. GATTI.

#### Alfred Blackman Elected to MacDowell Society

Alfred Blackman, of the faculty of the Cincinnati Conservatory of Music, has been elected to membership in the MacDowell Society of Cincinnati. Mr. Blackman is a native of California, having only recently returned to America after fifteen years of study and operatic work in central Europe and Italy.

#### Althouse and Gruen Appear in Pueblo

Paul Althouse, tenor of the Metropolitan Opera House, and Rudolph Gruen, pianist-accompanist, appeared with their usual joint success at a concert in Pueblo, Col., on January 2. Mr. Althouse received six encores and his assisting artist two.



SCENE OF ACT III OF "THE LEGEND OF SAKUNTALA."

self in the presence of the new self and dies without regret in that she has transmitted her spirit to her new-born babe.

#### A POETIC SCORE.

We are here in an atmosphere of lofty and noble poetry. Far indeed from the realism that for so many years made us ridiculous abroad and to which some of our best known composers of opera still pay their sacrifice. Franco Alfano has reached a musical expression of extreme fluidity; the opera is one great song from beginning to end; a fervid lyricism animates the material and renders it supple and transparent. The thematic elaboration, at times complex, never obtrudes, because the musician has succeeded in imbuing it with the warm breath of life, and through it all his sensitive soul vibrates before these griefs and joys.

The same is true of the orchestration, which besides being masterly in the highest degree (it is undoubtedly one of the best examples of modern opera orchestration) is wonderfully warm and passionate and closely follows the lyrical moments. And this is one of the greatest merits of Alfano's opera: that the composer has found the exact point of equilibrium and harmony existing between the orchestra and the voice. In "Sakuntala," the orchestra, although most interesting and expressive, never rises above the voice; it is the melody that gives us the character of the personages and reveals their feelings. The words reach us

Opernhaus of Berlin, and Ernst Lert, of the Frankfurt Opera, were present at the premiere on December 10. These three well known artists were struck by the quality of the work and it is not improbable that they will wish to present it to the German public at an early date.

#### THE PERFORMANCE.

The performance of "Sakuntala" was very fine. The guiding spirit of the whole was Tullio Serafin, a magnificent conductor who gave his best to the service of his brother in art, understood all his intentions and managed to translate them for every single performer. The Bologna Orchestra, one of the best in Italy, played admirably, and the singers, first among who must be mentioned Augusta Concato (Sakuntala) and Nino Piccaluga (King), contributed valiantly to the splendid execution of the work.

Without a doubt the premiere of the "Leggenda di Sakun-

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clearly and the vocal parts have such importance (not only on paper) that the listener is at once struck by it. He cannot help being filled with a sudden emotion, that emotion so easily evoked by human song, which is always the most direct and most efficacious way of revealing sentiment.

Alfano's opera is not one of those which are known as "interesting." Its author is a real musician—a first class technician—but "Sakuntala" is above all the offspring of his heart. Technical means as such have never appealed to him or led him away. He has reached that pitch of maturity in which all the substratum of culture bends and yields to inspiration and becomes spirit and living flesh. And the



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## TWO AMERICAN STUDENT COMPOSERS RECEIVE PRIX DE PARIS HONORARY MENTION IN PARIS

Stanley Avery, of Minneapolis, and Aaron Copland, of Brooklyn, Both Students at the American Conservatory of Music, Fontainebleau, Honored by Jury—Harold Henry Wins Enthusiasm of Large Audience at Paris Recital—Ethel Frank Scores Success at Koussevitzky Concert—Hackett in Gala "Barber"—"L'Humeur en Musique"—Prix de Rome Work Played—Offenbach Revived—Critics Approved "Schelomo"—Grand Opera in Prospect—Protests Against Tax

Paris, December 14, 1921.—Your correspondent has finally succeeded in finding an office and he will move in the first of the year. It is located in the building of the American Library in Paris, No. 10 Rue de l'Elysée. It is in the very heart of the city, facing the garden of the palace of the President of the Republic. He will now be in a position to answer all inquiries and give all information regarding musical affairs in Paris or anywhere in France.

### AMERICAN COMPOSERS RECEIVE HONORABLE MENTION.

A jury sitting at the Institut de France, Thursday afternoon, December 15, to examine the compositions in the competition for the Prix de Paris, the great prize in composition for students of the American Conservatory of Music at Fontainebleau, decided not to award the Prix de Paris this year, but gave honorable mention to two of the contestants—Stanley Avery, of Minneapolis, and Aaron Copland of Brooklyn.

The jury bestowed equal praise upon the two young composers. It was signed by Blair Fairchild, the American composer, whose ballet-pantomime was recently produced at the Opera-Comique with marked success; Francis Casadesu, the director of the American Conservatory; Charles-Marie Widor, Max Ollone, Paul Fauchet, Marcel Samuel-Rousseau and Jean Gallon.

The problem presented was an allegro for string quartet on a theme by Paul Vidal. The compositions of the contestants were played by the Quatuor Casadesu, composed of Marius Casadesu, first violin; M. J. Gotkowsky, second violin; Pierre Grouet, viola, and Victor Clerget, cello.

### ETHEL FRANK AT KOUSSEWITZKY CONCERT.

Beethoven's ninth symphony was the "piece de resistance" of the last of the series of concerts given by Serge Koussevitzky, the Russian conductor, Thursday evening, December 15, at the Opera. There was an ensemble of 200, consisting of the orchestra and a splendid Russian chorus organized by M. Kibaltchich, with a group of soloists including Mme. Ritter-Ciampi, Mme. Morenchild, M. Rogachevsky and M. Yvantzoff. It was a remarkable performance that will linger very long in the memory of those who heard it. But that was not the only attraction of the final Koussevitzky concert. The American soprano, Ethel Frank, appeared as soloist, singing an air from Mozart's "Enlèvement au Sérail," with the accompaniment of the orchestra. Miss Frank possesses a voice of real beauty and sang with much feeling and dramatic effect. She has a charming, graceful stage appearance and scored a genuine success. Koussevitzky is announcing another series of concerts to be given at the Opera in the months of April and May.

### HACKETT IN GALA "BARBER."

I have heard that a gala performance of "The Barber of Seville" will be given at the Opera early in January, with Maria Barrientos, Charles Hackett and Riccardo Stracciari.

### "L'HUMEUR EN MUSIQUE."

"Josiane," by Philippe Gaubert, was the novelty at the Colonne Concert at the Chatelet, Sunday afternoon, December 18. It is a poetic legend of Josiane, a young girl, who, on the eve of her marriage, is attracted by the voices of the flowers, follows them, goes to sleep among them, and dies in the embrace of her beloved flowers. Musically the work is well constructed, but that is all one can say about it. Mmes. Montjoie, Ketty-Lapeyrette, Laval and Laute-Brun were among the soloists. Gabriel Pierné conducted. The second part of the program was devoted to "L'Humeur en Musique," and included "Plaisanterie Musicale," Mozart; "Cribautski," Stravinsky; "Hopak," Moussorgsky; "Petits Pieces Montées," Satie, and "L'Etoile," Chabrier.

### PRIX DE ROME WORK PLAYED.

At the Salle Gaveau, Sunday afternoon, December 18, the Lamoureux Orchestra, under the direction of Camille Chevillard, presented for the first time "Don Juan," the Prix de Rome composition of the very talented young composer, Marguerite Canal. Although Mlle. Canal is evidently a great admirer of Wagner, her work shows originality and at times real genius. Her orchestral effects are often strikingly beautiful. The Don Juan was M. Franz; the Dona Elvira, Mme. Ritter-Ciampi, and Le Commandeur, M. Lafont—all from the Opera. Composer and soloists were called out innumerable times to acknowledge the plaudits of the audience.

### LEVY PLAYS FOR WOMEN'S CLUB.

At the American Women's Club, Monday evening, December 19, Ernest Levy, former head of the Conservatory of Music in Bale, Switzerland, gave a piano recital. The program included a Bach toccata, a Beethoven sonata, the Brahms sonata in F minor and Brahms' "Variations and Fugue on a Theme of Handel."

### HAROLD HENRY IN SUCCESSFUL RECITAL.

Harold Henry, the American pianist, gave his first Paris recital at the Salle Gaveau Thursday evening, December 8. The hall was filled to its capacity and the audience was most enthusiastic. Mr. Henry made a deep impression with his masterly interpretation of Bach and Beethoven, showed his brilliant technic in numbers by Liszt, and his fine touch in Chopin. He received a veritable ovation for his playing of the "Celtic" sonata by MacDowell. Mr. Henry played two of his own compositions, "The Dancing Marionette" and "While the Piper Played," both of which were very well received by the audience.

### OFFENBACH REVIVED.

Offenbach's "Les Brigands" was revived at the Theater Gaité-Lyrique with Jean Périer, the splendid baritone, as Falsacappa, and Raymond Vecart, of the Opera, as Fragoletto. The operetta has not been given in Paris for about twenty years, and it is playing to packed houses. The costumes and scenery are very elaborate and there is a fine orchestra and good chorus under the direction of Paul Letombe.

### CRITICS APPROVE "SCHELOMO."

Paris music critics gave great praise to "Schelomo," played for the first time at the Concert Colonne. The work is by Ernest Bloch and is described as a Hebrew rhapsody. Gabriel Pierné conducted and the solo cello part was played by André Hekking.

### GRAND OPERA IN PROSPECT.

There are rumors that an Italian season of grand opera will be given next spring at the Theater des Champs Elysées in Paris, if a repertory can be arranged with fair chances of drawing an audience. It must be remembered that there is a very strange law that plays havoc with the operatic repertory in Paris; no opera must be presented that has been given within five years in one of the government subsidized theaters, i. e., the Opera or the Opera-Comique. All these theaters have to do is to give one performance in five years of any operatic work and thus hold it as exclusive property.

Raoul Ginsbourg, the impresario of the opera in Monte Carlo, announces that he has engaged for his forthcoming season the young Italian tenor, Lauri-Volvi, who is hailed as one of the greatest of the young Italian singers.

### THE NEW PARIS MUSICAL SOCIETY.

The first public performance of the Paris Musical Society took place at the Salle Jouffroy, Monday evening, December 12. The chorus of the society showed the excellent training under its director, Walter T. Hearn, and its sincere desire to work. Handel's "Messiah" was presented, and it was an astonishingly fine performance. The solo parts were sung by Jane Chamberlin, of Chicago, soprano; Radiana Pazmor, contralto; Rodolphe Plamondon, of Montreal, Canada, and John F. Byrne, baritone.

### PROTESTS AGAINST TAX.

Jacques Durand, the publisher, and president of the French Music Publishers' Association, addressed a strong protest to the president of the finance commission of the Chamber of Deputies against the passage of a bill introduced in the Chamber putting a tax of two per cent. on all publications on which the copyright has expired. Such revenue would be used to create a national fund for poor authors, composers, scientists and artists. The Publishers' Association fears the foreign competition if such a tax is imposed, as the publications of the foreign publishers could be sold at a lower price, thus damaging and perhaps ruining the home industry.

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**"Carmen" and Ferrabini**

"Greetings and congratulations!" ventured the MUSICAL COURIER representative in his best French to Ester Ferrabini, guest prima donna soprano of the San Carlo Opera Company. It was after one of her recent triumphs as Carmen in Bizet's perennial favorite, and the charming Italian singer was in high spirits, for her success had been extraordinary.

"Thank you! You are most kind!" came the characteristically gracious answer in the dulcet tones of her native tongue, and, his Italian being limited largely to facial expression and gesture, it was with no little apprehension that the reporter contemplated the precarious linguistic expedition on which he was about to embark. But there were questions to be asked and a story to write, so he set out boldly.

"It would interest me very much," he proceeded, "to hear your views on this splendid tribute to your portrayal of Carmen which appeared in the New York World recently."



ESTER FERRABINI,  
as Carmen.

It was written, you remember, by Deems Taylor, who, although belonging to the younger generation of music critics, has already proven himself perhaps the most fearless and certainly one of the most original and interesting of his American contemporaries. All this was spoken in a curious jargon of American French, Italian adjectives, the King's English, fortified and enlivened by a generous dressing of the "Latin expressiveness" already referred to. But—mirabile dictu—the lady understood.

"I have not heard of Mr. Taylor, nor have I seen his review. (Will wonders never cease? A prima donna sans press agent and clipping service!) But I should be so interested to hear what this individual writer thinks. Won't you read it to me?"

A glass of water, in conformity with platform tradition, and the translation into hash began. Mme. Ferrabini sat back in a large leather chair—her dark, intriguing eyes fixed somewhat disconcertingly on the discur (erstwhile reporter)—and listened attentively to the dissertation, naively punctuating it now and then with "What is that?" when the ingredients of his mongrel speech were not clearly distinguishable. A few introductory sentences and the heart of Mr. Taylor's article had been reached:

"Ester Ferrabini is the best Carmen I ever saw."  
The singer revealed her beautiful teeth behind a pleased smile. "Who did you say was the author of this story? He is so kind," was her comment, delightfully spontaneous.

Continuing, the interviewer read Mr. Taylor's interesting analyses of Mme. Ferrabini's conception of the part, as follows:

Every mezzo tries Carmen sooner or later, but not many achieve her. Either they are anxious to prove that she was, after all, not a bad girl at heart, and make her a rowdy debutante; or else, conceiving that she was what the movies would call Passion's Slave, they proceed to exhibit her as a candidate for the Women's Night Court. Ferrabini's Carmen is neither. Here is a big, sleepy-eyed, sensuous, gipsy girl, with a streak of white fire in her blood. She attracts men, and knows it, and glories in the fact, and rather de-

spises them for it. Her scene with the men in the first act is superb. She doesn't strut like a schoolgirl in her first short dress, and she doesn't accost. She exults—as impersonal as a queen bee and as innocently pleased with her devastation as a good machine-gunner. Not a vampire, for she has a sense of humor. In her fight, with the other cigarette girl she doesn't try to abolish her adversary, as I have seen some Carmens do. By the time the two of them have been dragged out into the square she has rather lost interest in the row. She does make a perfunctory pass at the other girl, but she does it almost with a grin, and you feel that she knows she has a reputation as a terror and hates to disappoint the boys.

For they are all boys to her, these soldiers and bullfighters and smugglers. And she is old, born old and wise. What she secretly wants is a master. At the Manhattan the other night Don José never really had a chance with Carmen. She was delighted, of course, when she finally coaxed him into untieing her hands and letting her escape, but you knew she was a little contemptuous too of a youth who could be so weak. Still he was an officer and a young gentleman, and the conquest tickled her vanity. But when, in the second act she made him desert and run off with her his doom was sealed. Don José was a confirmed clinging vine and Carmen knew it. Escamillo was an accident. It might have been some one else.

Ferrabini's Carmen does not love Escamillo, except perhaps at first, while she still hopes that he may beat her. It is the Toreador who holds her, the famous bull-killer, with his gold lace and white horses and cheering crowds. When the pair make their triumphal entry in the last act, most Carmens fawn on Escamillo. Ferrabini does nothing of the sort. She admires him, but only for the glitter and notoriety that are his. It is the crowd she watches. To think that this great man, over whom they're making all this fuss, is her lover! You see her hug the thought to herself. If the opera were one act longer it would have to show Escamillo out of a job and Carmen off to the arms of some new celebrity, someone who might, this time, be the big man she was hunting.

Seeing other Carmens in the last scene, with Don José, one wonders why under the sun she doesn't run down a side street when José goes after her with a knife. You don't wonder that, seeing Ferrabini. She isn't frightened; she's angry—furious at this discarded youngster who has dared to threaten her and who is trying to keep her from her Toreador. She runs, but not away from him. She is going to pass him, knife or no knife. So Don José kills her. But not he, nor Escamillo, nor any other man ever mastered her. Vocally, Ferrabini can do something that few singers ever seem to manage—something that makes up for the shortcomings—and they are many—of her natural voice; she can act with that voice. She colors it, she changes the quality to suit the mood she is portraying. The average singer is so intent upon emitting a pretty noise, at all times and at all costs, that he seldom succeeds in being more impressive, dramatically, than a canary.

"Well," asked the reporter upon concluding his recital, "how does all that square with your own ideas about the role?"

"I have heard many flattering criticisms of Carmen as I portray her; but Mr. Taylor has caught the spirit of my characterization more accurately and more sympathetically than ever before. It is so gratifying after all the intensive study that I've made of Carmen's personality, steeping myself in the atmosphere of Mérimée's novel, to find such generous appreciation in people of discriminating intelligence. There is no calculated method in my interpretation unless it is that I never think that I'm singing; I just live the part. I have sung many roles, but none stir me as does Carmen."

"Perhaps," she added as an afterthought, smiling in the manner which first unsettled Don José, "perhaps I will be reincarnated as Carmen."

Which was a good place to bring the interview to a close.  
J. C.

**Schumann-Heink Busy This Month**

Ernestine Schumann-Heink is singing in concert this month in the states of Oregon, Washington and Montana. Later in the season she will appear in New York at the Hippodrome.

**Sklarevski Recital Postponed**

Alexander Sklarevski, Russian pianist, who recently created a very favorable impression at his recital in Town Hall, found it necessary to postpone his second New York recital scheduled for January 23. Mr. Sklarevski left for California to fill several concert engagements. Negotiations are now pending for an appearance as soloist with the San Francisco Symphony Orchestra.

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Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas.

Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore.

Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; February, March, Miami, Fla.; April, Bellefontaine, Ohio; June, July, Columbus, Ohio.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Jeanette Curry Fuller, Rochester, New York.

Ida Gardner, 15 West Fifth Street, Tulsa, Okla.

Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas; San Antonio, Texas, on June 5 and July 17.

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## OPINIONS OF THE PRESS

### Werrenrath Thrills Detroit Audience

Reinold Werrenrath gave a concert recently in Detroit, Mich., and the following day the Detroit Journal commented as follows:

As it only takes one bite of an egg to tell whether it is good, bad or indifferent, so after the first phrase of Leoncavallo's Prologue from "Pagliacci," the audience knew that Mr. Werrenrath was in excellent voice, and settled back to enjoy him. His virtues of sonorous and flexible enunciation are too widely known to need comment.

The Detroit Evening Times says:

Werrenrath's manly and engaging presence is undeniably a very real asset on the concert platform. He has that excellent merit of clear enunciation on the right side of his account.

The Detroit Free Press had this to say:

Mr. Werrenrath, always the forceful singer, has returned with a finished, ripened art that fairly thrills an audience. His tone is deepened and the smoothness and vocal opulence with which he colors and emphasizes a phrase give a realistic touch that few singers can command. Who will forget his reading of Frank Bridge's "Love Went a-Riding"? With the slightest modulation, a mere care in inflection, he conveys a whole world of meaning. His feeling for rhythm is a delight.

### Havens Stirs Chicago Critics' Admiration

Raymond Havens, American pianist, added another to his long list of successes at his Chicago recital Sunday afternoon, December 11, at Cohan's Grand Opera House. The following reviews, reprinted in full, provide a significant commentary on Mr. Havens' abilities as pianist, interpreter and artist:

Luckily for me, Mr. Havens so pleased his audience yesterday that he obliged to add encore to the end of the program, otherwise despite my careful calculations I should have missed out. He played with a clear tone and clean technique of the sort which brings every phrase out with such distinctness as made a slip



RAYMOND HAVENS.

most apparent, and there were one or two. Some men have a free and easy way about them, in which a wrong note becomes a matter of no importance whatsoever. Mr. Havens is not of these. He is a clear thinker who understands the music and works over it for the love of it, polishing the phrases until every detail is adjusted to the whole and all knit together. It was excellent playing, sympathetic, understanding and refreshingly sane. The audience made him add a number of encores at the conclusion of the regular program, so that I had a most satisfactory concert after all.—Chicago Evening Post.

Raymond Havens, pianist, made his first Chicago appearance at the Grand Opera House. He began his program with a pair of attractive sixteenth century dances, made more attractive in a piano arrangement by Ottorino Respighi. These sounded as though he had the right kind of brains for insight into music and the right kind of fingers to give it expression. The next time he comes here I hope to hear him more at length.—Chicago Tribune.

At Cohan's Grand Opera House was Raymond Havens, pianist, from Boston, who began his recital with two antique dances from the sixteenth century, arranged and modernized by Ottorino Respighi. He showed in their performance an elegance of taste, clarity of technique and musical style. Mr. Havens also had on his program a suite by Bach, the Schumann Carnival, some compositions by Chopin and two transcriptions by Liszt.—Chicago Daily News.

At Cohan's Grand Opera House, I heard the pianist Raymond Havens, another example of very fine American talent. Mr. Havens brought all the necessary qualities of refinement and delicacy of touch and a lovely, pure tone to the interpretation of two antique dances of the sixteenth century arranged by Respighi.—Chicago Evening American.

### Hamilton Gives South Haven "A Great Treat"

After the recital which James Hamilton, the well known Chicago tenor, gave in South Haven, Mich., recently, the Daily Tribune critic wrote in the following glowing terms:

James Hamilton, tenor, gave the Civic Entertainment Course a flying start with his recital Thursday evening. Possessor of everything needed for the demands of a varied program, Mr. Hamilton gave his hearers a great treat, and they, in turn, were spontaneous and generous in their expressions of appreciation.

Mr. Hamilton included in his program songs of all degrees from the so-called simple ones, which require an artist of his calibre for proper interpretation, to two of the more exacting operatic arias. These latter were the only ones not sung in English, but his interpretation and personality made their import plain even if sung in an unfamiliar tongue.

Perhaps none of his vocal gifts meant more to his audience than his very distinct enunciation, so that every word reached his hearers as if spoken. Further equipped with a voice of beautiful quality whether in the heavier, medium or lighter passages, resonant and warm, and with the fruits of years of intensive study, plus a genial personality that made him a friend of seeming long standing at sight, he lacked nothing needed to win and hold his hearers and make them glad so fine an artist had been brought to their city.

Mr. Hamilton not only offered a generous program but also was liberal in granting encores. One song, "The Blind Ploughman," evoked such a volley of applause that he graciously repeated it be-

fore proceeding with the other numbers of the group. His encore numbers were chosen to afford contrast with those of the program proper, and included the following: "Sweet Little Woman of Mine," Bartlett; "Ma Little Banjo," Dichmont; "Her Dream," Waller; "The Lilac Tree," Gartlan; "Where My Caravan Has Rested," Lohr; recitative and aria, "Ye People Rend Your Hearts," and "If With All Your Hearts," from the "Elijah."

Prefacing his group of Negro Spirituals, Mr. Hamilton said that he had heard these all his life, for he comes from the southland, and he sought to put into them the religious fervor of their dusky originators. As he said, they are spontaneous; the religious zeal gets the inspiration for the song, and "then goes to it." The group proved one of the most popular features of the program.

### A Tenor, Baritone and Bass Rolled in One

Fred Patton, that sterling young American baritone, appeared as soloist with the Ottawa Symphony Orchestra on December 13 and 14, and, as is usual with him, scored a brilliant success both with his audiences and with the critics. Accompanying are some examples of the manner in which the press registered his triumph:

In speaking of Mr. Patton and his glorious performance, one feels compelled to quote a recent remark made of him by a musician who heard him in Washington with the New York Symphony Orchestra: "It was glorious—there is no other way to describe it." And that is exactly how the audience felt last night.—Ottawa Morning Journal, December 14.

Big things were anticipated, and his work as demonstrated last night did not disappoint these anticipations. Mr. Patton is the possessor of a fine voice of wide range over which he has absolute command. . . . There were times when he produced a rich bass quality of tone, and again at other times there was a sensation of tenor quality. He proved one of the most satisfying singers heard here in some time. His diction and enunciation were exemplary, in fact his whole vocal display was excellent. Mr. Patton is sure of a good welcome should he return to Ottawa.—Ottawa Morning Citizen, December 14.

Mr. Patton was applauded to the echo at the close of his number, scoring a triumph in his spirited rendering of the Prologue.—Ottawa Evening Journal.

Of all the singers who have assisted at the Ottawa Symphony Orchestra concerts, possibly the most immediately popular is Fred Patton, who sang at the last concert. Several conditions contributed to his ample success. In the first place, his voice is quite phenomenal, being as it were something of a tenor, baritone and bass rolled in one, not three voices, not a trinity, but a unity—homogeneous from foot to crown. His voice is exceptional in quality, but his compass is possibly more exceptional, being three full octaves. Secondly, he has remarkable powers of interpretation, being equally at home in the Prologue from "Pagliacci," as in the negro spirituals. The latter he sings as if to the manner born. Thirdly, his stage deportment is such a sane mixture of dignity and sociability that he is en rapport with his audience even before he has opened his mouth to sing.—Dr. Herbert Sanders, F. R. C. O., in the Ottawa Morning Journal.

### Beale a Winning Micaela, Say Critics

Kitty Beale, coloratura soprano, appeared recently in recital in Rochester, N. Y., with Giovanni Martinelli, tenor, and that the young singer from the Metropolitan Opera made an excellent impression is proven in the appended extracts culled from two of the Rochester papers:

Hers is a voice of true coloratura range and in the singing of fragile lyrics she gave much pleasure, to which her youth, grace and fresh beauty added a modicum of interest. . . . Her voice rang true and clear in the flute-like passages. In her first song group, "Impression" by Sibella was perhaps the most successful, and she was at her best in the English group, which ended with Farley's dainty "The Night Wind."

. . . In the duet from the first act of "Carmen," Miss Beale held up her part admirably. She would evidently make a winning Micaela.—Rochester Herald.

Miss Beale's beauty almost took one's breath away. She was a vivid picture as she came upon the stage to sing the difficult "Charmant Oiseau" from David's "Le Perle du Bresil."

. . . she sang with exquisite beauty, when her tones were clear as crystal and luscious as rare wine. Of course, one must admit that her voice is small. She paints miniatures, very lovely ones some times, but they are always miniatures that make one lonely. Miss Beale can create an atmosphere of pathos better than anyone we have ever heard. . . .

Miss Beale, by the way, would make an appealing Micaela to whose lot the duet falls in the opera and the number was an interesting finale for an extraordinarily good concert.—Rochester Democrat and Chronicle.

### Tamaki Miura Rejoins San Carlo Opera

Tamaki Miura, who will have about fifteen guest performances in "Madame Butterfly" with the San Carlo Opera Company, opened with that organization in Denver, Colo., on January 5. The little Japanese prima donna has  
(Continued on page 55)

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## WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

### Joseph Press, Cellist, January 6

*Herald* His playing again demonstrated his fine musicianship, his beautiful tone.  
*World* His tone sounded dry and lustreless.

### Emma Calvé, Soprano, January 8

*Tribune* Time has dealt gently with her voice. In fact, most of the former color is still present and the enchanting timbre of her tones is still preserved.  
*Herald* The voice long ago lost its marvelous pliancy, its voluptuous tints, its subtle shades, and acquired a hardness and brittleness which robbed it of much of its pristine eloquence.

*Sun* Her voice—has the old fluency, excitiveness—liquid fire—and clearness.

*World* Calvé's middle voice is almost as good as it ever was. The dark tones are still velvety in their richness, the higher still warm and expressive.

### Elena Gerhardt, Soprano, January 8

*Evening Mail* In Schumann's "Frauenliebe und Leben" cycle, Elena Gerhardt's interpretative power had most happy material last night.  
*American* She was not quite successful, it seemed, in entering into the spirit of Schumann's "Frauenliebe und Leben" cycle.

### Ellen Rumsey, Contralto, January 9

*World* Miss Rumsey sings with intelligence and considerable feeling; she knows the meaning of what she sings and communicates a mood.  
*American* Her imagination, however, seems as yet circumscribed and her emotional range limited. That was why her singing failed at any time to grip the feelings.

*Evening Mail* She knows how to be a little dramatic.

*Evening Mail* There is a really beautiful quality in her voice; she knows how to use her talent.

### Ethel Leginska's "From a Life," January 9

*Evening Mail* Its obvious invitation to jocularity is balanced by some serious inspirations and workmanship, indicating a steady advance toward creative significance.  
*World* It lacks continuity and meaning. Nothing beyond emotion seems to have gone into its composition.

*Herald* There were distinct mood pictures in the composition, and some very original instrumentation.

### Manfred Malkin, Pianist, January 9

*World* He played with—a good tone.  
*Herald* His general tone is often hard and metallic.

### Marguerite D'Alvarez, Soprano, January 10

*Tribune* She sang with her customary opulence of tone.  
*Evening Journal* It was very evident, once she had begun to sing, that she was suffering from a bad throat.

*Herald* Daniel Mayer, manager of Mme. d'Alvarez, said she was slightly indisposed and asked indulgence for her. She did not need it. She never sang so well in a recital in this town as she did yesterday.

*Globe* Miss d'Alvarez speedily showed that there was little need for her prayer for indulgence. . . . Her extraordinary art was at its finest and most comprehensive.

*Evening World* There was little exhibition of those exaggerations that have featured her concerts.

### Beethoven Association, January 10

*American* For the most inspiring contributions of the evening, decidedly, Elena Gerhardt was responsible.  
*Times* There was too much of Miss Gerhardt when the audience persuaded her to add two encores.

*Tribune* The three men (Kochanski, Casals and Siliti) played as if by a common inspiration—as they were.

*World* From the perfection of their ensemble, one might have supposed that they had been playing together for months.

### Fine Music Heard in Philadelphia Church

The Walnut Presbyterian Church in Philadelphia has an excellent choir, Henry Lukens being the organist and musical director; Mildred L. Jones, soprano; Mabelle Addison, contralto; Bernard Poland, tenor, and J. Edwards Smith, Jr., bass. A series of special musical services has been arranged by Mr. Lukens and an especially fine program was presented on the evening of December 25, when the choir was assisted by Livia Dawson Ward, harpist, and Alexander Zenker, violinist, of the Philadelphia Orchestra. The service opened with three numbers by the organ, harp and violin. Selections from "The Story of Christmas," by Harry Matthews, were much enjoyed, Miss

Addison's solo, "Sleep, Holy Babe," being so effective that she was requested to sing it at the morning service on New Year's Day. The Bach-Gounod "Meditation," arranged for organ, harp and violin, closed the program on December 25.

### Numerous Re-engagements for Rudolph Reuter

Rudolph Reuter is being demanded in the concert field more and more each season and his successes in the past have resulted in numerous re-engagements. Already this season he has played for the fourth time in St. Louis, the sixth in Indianapolis, and on February 6 he will give a recital in Boston which will mark his fourth appearance in that city. Among compositions to be included in this program are the little known Schubert sonata in B flat and the Schumann "Carnaval." The following from the Boston Globe reflects the success which Mr. Reuter is everywhere attaining: "But once before in ten years has a man come unknown to our local concert halls and made such a profound, serious and commanding impression. Mr. Reuter appears to be inherently, instinctively a pianist. No such performance of Brahms' 'Paganini Variations' is recalled from any one. Let Mr. Reuter come again."

### Zielinska in New York Concert

Genia Zielinska, young American coloratura soprano, was one of the soloists at the concert given at the Liederkranz Club on Saturday evening, January 7, for the purpose of raising money to support the opera schemes which Andreas Dippel has in mind. Her contribution to the program, the "Bell Song" from "Lakme," was so heartily received that she gave the Brahms "Vergebliches Ständchen" as an encore.

### D'Alvarez for Hotel Ambassador Musicales

Lady Jean Paul, who is better known to musicians as the composer Poldowski, has engaged Mme. D'Alvarez for the series of morning musicales which she is giving at the Hotel Ambassador, New York. The Chicago Opera contralto will give the program on February 25. This marks the tenth engagement in Greater New York this season for Mme. D'Alvarez.

### Meluis Soloist with People's Chorus

Luella Meluis, American coloratura soprano, will make her second New York appearance tonight (Thursday evening), January 19, as soloist at the second gala concert

of the People's Chorus of New York to commemorate its sixth birthday. Mme. Meluis will sing numbers by Bellini, Richard Strauss, Cimarosa, and Hageman. She will be assisted by R. E. Williams, flutist. Mme. Meluis will also be heard in one number with the chorus. Early in February she will give her second New York recital.

### Myra Hess to Play with Orchestras

Myra Hess, the English pianist, will play with some of the large symphonies. She opens her orchestral dates with Mr. Stokowski, in Philadelphia, January 20 and 21, to be followed with an appearance with the Boston Symphony in Cambridge.

She has also been engaged for the San Francisco Symphony in California, under Alfred Hertz, in February, and will play with Emil Oberhoffer and the Minneapolis Symphony in Minneapolis in March.



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## PACIFIC SLOPE

(Continued from page 47)

Musical Association to its members, and after the usual nervous tensions preceding Christmas festivities, Mme. Destinn's beautiful voice and personality roused an almost drowsy audience of two thousand into a welcoming burst of greeting when she at last appeared upon the platform, smiling, to sing the opening Handel number. After this, four groups of songs were listened to with marked favor, Mme. Destinn's beautiful voice being fully equal to all demands made upon it. George Lepeyre, pianist, was an efficient and delightful accompanist.

HUME WANTS STATE UNIVERSITY TO RIVAL BAYREUTH.

A far reaching interview with Prof. Samuel J. Hume, director of the Greek Theater activities, by Redfern Mason, music critic of the San Francisco Examiner, appeared recently, the main thoughts of which are here reproduced: "Mr. Hume's idea is to make the Hearst Greek Theater over at Berkeley mean to California what Bayreuth in its great days meant to Europe. He wants to see the world's best drama given there with the world's best music. 'How much would it cost?' 'Ten thousand dollars a year.' Do you mean to say that, with an income of \$10,000, you could transform the Greek Theater from its present picturesque ineffectuality to a state of high cultural efficiency? 'I do, and what is more, I assert that the \$10,000 would recoup itself, if not entirely, at least in great part. As matters now stand, we want to do great things; we want to make use of the artistic material in which California is so rich; but we cannot do it because we cannot expend the money which is a necessary part of any undertaking.' 'Is your idea merely to import great attractions or to build them out of local material?' 'I want to develop the talent which is latent in the students of the university. It means the fostering of dramatic and musical ability. One of the first things to do would be to train a chorus. In place of a glee club singing pitiful tunes for social amusement I would have our young people imitate those young fellows at Harvard who went over to Europe and showed people there how to sing Palestrina.' 'And given your chorus of several hundred fine young voices, what then?' 'Then we should ask Alfred Hertz and the San Francisco Symphony Orchestra to join forces with us.' 'And what would you do?' 'Why not 'Midsummer Night's Dream,' with the Mendelssohn music, or the 'Merry Wives,' with Nicolai's music used incidentally?' 'I'd suggest the 'An-

tion.' You could use Albert Elkus' 'Overture to a Greek Tragedy' and get him to compose incidental numbers. Then there is Gluck's 'Orfeo' with its marvelous score.

Why not give the 'Elijah' in dramatic form as David Bispham did? Break new ground. Californians are pioneers. Why not be pioneers in art? . . . There are Hellenic possibilities in this Golden State. . . . Where else in the country is there a tier of outdoor theaters like that of California? The University of California should direct the movement, feed it with material, lend a hand to help the young dramatists and composers of the West."

## NOTES.

The Etude Club gave its annual Christmas concert December 12, with the following members contributing the program: Alma Berglund Winchester, Mrs. Hermione Sproule, Mrs. George Davis, Mrs. Herbert Avery, Mrs. W. W. Bliss.

A second musical tea was given by Eileen Murphy at her studio recently at which a group of pupils was presented.

Elizabeth Simpson presented her gifted young pupil, Helen Roberta MacGregor, pianist, recently at a recital at the former's studio. Miss MacGregor received warmest praise from Wager Swayne when she played for him prior to his departure from San Francisco. Mrs. John N. Burroughs, mezzo soprano, assisted in a delightful program.

Gustave Walther, Belgian violinist, and Mlle. Feront, accompanist, gave a special guest program recently at the Piano Club. Every available corner of the hall was crowded.

Choosing Norwegian and Swedish songs of her ancestors in which to make her debut in Berkeley musical circles, Elaine Kinell, lyric soprano, was presented recently in an informal recital by Mrs. Gilbert Moyle at her studio in the Masonic Temple.

Elaborate holiday programs of hymns, college songs and other selections were played by Chimes Master Henry Safford King on the Campanile Chimes at the University of California.

A resumption of the popular recitals by the Carusi Sextet, formerly playing as a quintet, took place recently at the Tamalcraft Clubhouse. The artists were Jascha Fidler, violin, concertmaster; Leonid Berlinsky, violin; A. S. Gesensway, viola; Mischa Ter, cello; R. A. Dickinson, bass; Mme. Carusi, piano.

Mendozetta Fuller Biers, coloratura soprano, has announced a series of dramatic soirees, the first program containing numbers by Chadwick and Frederick Maurer and Italian airs for soprano and modern ballads.

The piano section of the Alameda County Music Teachers' Association held its December meeting at the studio of Elizabeth Simpson. Mrs. W. B. Walton led the round table discussion upon the subject, "Famous Modern Teachers." The musical program was contributed by Aurelia Frezee, Mildred Hackett, Virginia Graham and others.

Transferred from Victory Square, where outdoor celebrations of other years have taken place, Berkeley's municipal

Christmas festivities were held December 26 in the High School auditorium, owing to rain. Five hundred school children sang carols around a huge tree, under the direction of Victorine Hartley, while Sergt. Charles A. Becker led a saxophone chorus of sixty musicians. E. A. T.

## SAN DIEGO HAPPENINGS

San Diego, Cal., December 28, 1921.—The first artist concert of the Amphion Club course on November 16 introduced Mabel Garrison to a large and appreciative audience. The program was a conventional one but Miss Garrison's charming personality and art endeared her to her listeners. The high water mark artistically was reached in the group of Spanish and French songs, but the audience reserved its most spontaneous applause for the folk songs. Miss Garrison was ably assisted at the piano by George Siemann.

Under the auspices of the University Extension Bureau a delightful evening of chamber music was given by the Philharmonic quartet of Los Angeles. The artists play as one, with a balance and unanimity that is almost flawless.

A revival of "The Bohemian Girl," presented by a local company under the direction of B. Roscoe Shryock, recently played to a large house at the Spreckels theater.

Two Russian artists, Misha Piastro, violinist, and Alfred Mirovitch, pianist, came to us for the second concert of the Amphion series and were welcomed by a capacity house. Mr. Piastro is a violin virtuoso who has all the technical resources of the instrument at his command, with that finish that we expect from an exponent of the Auer school. His own arrangement of Grieg's "Lonely Wanderer" was a lovely cameo of tone, and Wieniawski's redoubtable "Russian Carnival" was quite a hair-raising performance. The beautiful piano playing of Alfred Mirovitch was very enthusiastically received. His reading of the B flat minor Chopin sonata, though not altogether the traditional one, was interesting and poetic. A Chopin mazurka was exquisitely played, and the crispness and brilliancy of the three closing numbers were delightful. Both artists were liberally encoored.

We are on tiptoe for the first concert of our new Philharmonic Society presenting the Los Angeles Symphony Orchestra, Walter H. Rothwell conducting. The writer has been informed that San Diego's response has been splendid and that success is assured. San Diego is certainly on the map these days.

## Numerous Dates for Ellis Clark Hammann

Ellis Clark Hammann, the distinguished pianist and accompanist of Philadelphia, filled the following engagements from October 5 to December 1, and as the list speaks for itself no further comment is necessary: October 5, accompanist for Horatio Connell; October 16, joint recital with Mae Ebrey Hotz, soprano, and Hans Kindler, cellist; October 24, musicale at the Manufacturers' Club; November 3, concert by the Rich-Kindler-Hammann trio in Witherspoon Hall; November 5, musicale; November 10, joint recital with Mae Ebrey Hotz at York; November 14, accompanist for Hans Kindler at Lancaster; November 15, Rich-Kindler-Hammann trio at Philadelphia Matinee Musical Club; November 16, joint recital with Michel Penha at the Philomusian Club; November 17, accompanist for Mary Merkle at her song recital at Witherspoon Hall; November 21, accompanist for Hans Kindler and John Barclay at Acorn Club; November 27, Chamber Music Association; November 28, Manufacturers' Club; December 7, soloist with Orpheus Club; December 12, accompanist for Sascha Jacobinoff, violinist, at the Academy of Music Foyer; December 13, accompanist for Hans Kindler, Hotel Astor, New York; December 14, Orpheus Club, Haverford; December 15, accompanist for Nicholas Douthy, Horatio Connell and Mae Ebrey Hotz at the Baptist Temple; December 16, accompanist for Hans Kindler, Biltmore Morning Musicales, New York; December 19, accompanist for Hans Kindler, Thursday Morning Musicales, Bellevue-Stratford; December 31, Rich-Kindler-Hammann trio.

## Elizabeth Schaub Busy

Elizabeth Schaub, soprano, who for several years was soloist at the Munn Avenue Church, East Orange, N. J., and also of the First Baptist Church of Brooklyn, finds her time very much occupied this season. Her studios are in Carnegie Hall, New York.

Mrs. Schaub recently returned from an extensive European trip, visiting Naples, Milan, Venice, Marseilles, Nice, Monte Carlo, Turin, Lucerne and Paris. She found a large class awaiting her return, among which she reports a number of excellent voices which she is preparing for church and operatic work.

## Middleton Records Are Big Sellers

Arthur Middleton, the baritone who spends from October to May touring in concert from one end of the country to the other, has his name on the roll of honor of a big New York phonograph house as one of the "six best sellers." The selection that attracts customers most, as the records show, is Mr. Middleton's record of the "Largo al Factotum" from Rossini's "Barber of Seville," although the "Bedouin Love Song" and "He Giveth His Beloved Sleep" are close seconds.

## A Return Engagement for "Beggar's Opera"

A spectacularly successful week played during November in Los Angeles sent "The Beggar's Opera" back for a return engagement in December. According to the Los Angeles Daily Times, "Familiarity does not always breed contempt: sometimes the better you know a thing, the better you like it, and 'The Beggar's Opera' is one of these things."

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## OPINIONS OF THE PRESS

(Continued from page 52)

had countless successes in the role, but none were more impressive than this one. The audience rewarded her with warm applause and the critics looked with much favor upon her, as the following selected excerpts would show:

The best "Madame Butterfly" Denver has heard in many a moon climaxed the San Carlo grand opera offerings at the Municipal Auditorium with a most amazing little artist, Tamaki Miura, singing the title role. Tamaki Miura carried the burden of the opera on her small shoulders, and carried it ably and well. Investing her work with a charm and finesse distinctly oriental, she combines a glorious voice with a dramatic ability unsurpassed among the current crop of prima donnas. Probably there is no other Cho-Cho-San on the operatic stage today quite her equal; if the truth be told, in the interpretation of this particular role, when the appearance is taken into consideration as well as the other requisites.—The Denver Post.

Tamaki Miura captivated her audience yesterday. Vocally, she is interesting; but by far her greatest asset is her dramatic ability. She fascinated and held her audience through by it and her personal charm from prelude to finale.—Rocky Mountain News.

## Schnitzer Delights at Philadelphia Debut

Owing to space exigencies, it would be impossible to reproduce in full the splendid press tributes which Germaine Schnitzer received after her recent Philadelphia debut recital, but the appended salient paragraphs are sufficient to prove that the pianist scored a brilliant success:

A truly great pianist was heard at the recital of Germaine Schnitzer in the foyer of Academy of Music. Few women in recent years have played as well, none better than Mme. Schnitzer. An artist of marked interpretative gifts, her playing possesses a poetic insight, deep imaginative grasp and emotional perception.—The North American.

An enthralled audience witnessed the Philadelphia debut of Germaine Schnitzer, the French pianist. . . . Hailed as one of the really great artists of the day, Mme. Schnitzer demonstrated at the beginning that the recital in many respects would be epoch making. The numbers were played in such a superlative manner it would be difficult to select any particular one for special mention.—The Evening Bulletin.

There was a great deal in the piano recital of Germaine Schnitzer to make it individual and distinctive, and not just one more in the long sequence of piano performances.

Mme. Schnitzer won the outright admiration and immediate response of a large audience that included many pianists and knew the difference between such art and mediocrity.—Public Ledger.

When Germaine Schnitzer was last heard in this city, a few seasons ago, the most notable feature of her performance was the brilliancy of her technique. It was shown in the course of her interesting recital in the foyer of the Academy of Music that, while her technique is no less excellent than ever, while her mastery of the keyboard has not been in the least impaired, she has, during the interval which has elapsed since her last visit, developed to a material and important extent in other directions, and that her playing has gained an emotional intensity and an intellectual elevation which it had previously lacked.—The Inquirer.

## Boston Endorses Helen Allyn

Helen Allyn, who won much success this winter with the Boston Society of Singers at the Arlington Theater, has been successful also in concerts in that same city. Re-



HELEN ALLYN,  
soprano.

viewing her appearance with the People's Symphony Orchestra the critics had the following to say:

Miss Allyn has a flexible soprano of agreeable timbre and good range. With the freshness of the youth and an attractive personality, she is a distinct addition to the opera company. She sang the "Bird Song" from "Pagliacci" as an encore, and more effectively than the Meyerbeer number. The audience wanted still more, causing the patient Mr. Mollenhauer some perturbation.—Boston Herald, November 5, 1921.

Helen Allyn, of the Boston Society of Singers, was the soloist at yesterday's concert of the People's Symphony Orchestra at the Arlington Theater. Her work in grand opera has been admired by the patrons of the excellent season there. She gave the "Shadow Song" from Meyerbeer's "Dinorah" with the excellent voice and fluent technique expected by those who had previously heard her.—Boston Globe, November 5, 1921.

She sang the "Shadow Song" from "Dinorah" with great beauty of tone, splendid texture and noble resonance, and was recalled for an encore.—The Telegram, November 5, 1921.

## Herman Devries Praises Arthur Kraft

After a program rendered by Arthur Kraft, Chicago tenor, Herman Devries, the Chicago American's excellent critic had the following to say:

Arthur Kraft, again at home in his native heath, the recital stage, sang most exquisitely Handel's "Ask If Yon Damask Rose-

Be Sweet" and several other songs. His voice is of very fine quality, full, sweet, round. He reaches the higher register with ease and assurance and these upper tones are clear and sonorous. Several encores were demanded.

## Morrisey's Voice "Wonderfully Sweet"

Marie Morrisey recently returned to Chicago from a tour, undertaken in the interests of the Edison Phonograph Company, which covered the entire East Coast. The last concert was given in Miami, Fla., December 8, and two days later Myrtle Ashworth had the following to say in the Miami Herald:

Miss Morrisey's voice is deep, rich and wonderfully sweet. Her range is large and her tone production is uniform throughout all of her registers. This smoothness, combined with rarely heard



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MARIE MORRISEY,  
contralto.

clearness of enunciation, makes listening to her a deep pleasure. "By the Waters of Minnetonka" brought back memories of the appearance of Schumann-Heink last winter, when the veteran contralto sang this song under the name of "Moon Song." Her interpretation was so different from that of Miss Morrisey that there is room for discussion as to which is the better.

From now until Spring Miss Morrisey will coach with Richard Hageman on programs which she will use when she fills the numerous engagements booked for her during April at the various colleges.

## Werrenrath "A Positive Pleasure"

Reinold Werrenrath appeared recently with the Trenton Male Chorus at Crescent Temple and again delighted a large audience, the Trenton Times stating:

His rich, vigorous baritone was even more pleasing than upon the occasion he was heard here last year and he graced his art with a virile, masculine touch that was a positive pleasure. The large audience was frankly pleased with every number he gave and seemed reluctant that he leave the stage even after repeated encores.

## A. Russ Patterson Studio Activities

Rose Dreeben, lyric soprano, gave a recital at Smith Academy, Passaic, N. J., January 1, for the Chanukkah Club, singing a number of Russian songs by Boris Levinson, with the composer at the piano. She gave a recital in Scranton, Pa., on January 15, also one at Paterson, N. J., at the high school, December 29, and at the Y. M. H. A., December 25.

Luzanne Kenyon, lyric soprano, has been chosen as soloist of St. Paul's Episcopal Church, Jersey City, N. J., and a member of the Schola Cantorum.

Lenore Van Blerkom, dramatic soprano, was soloist at the gala concert, under the direction of Maurice Frank, at Carnegie Hall on October 22, and also gave a program at Lakewood, N. J., on January 1, under the auspices of the Beth Abraham Home for Incurables.

Lewis D. Zirdler, tenor, who is soloist of Calvary M. E. Church, New York, was engaged to sing for the Westport Choral Club with the New Haven Symphony on December 20. "Holy Night," by Brewer, and a miscellaneous program was given.

Esther Keep, alto, was engaged as special soloist for Christmas Sunday at the new Congregational Church, Elizabeth, N. J., and has made appearances for the women's clubs of Westfield and Elizabeth, N. J., and also Garden City, N. Y.

Magda Dahl, lyric coloratura soprano, began a series of concerts through the South with her own concert company, beginning her engagements at Jacksonville, Fla., December 12, giving scenes from the various grand operas. She is booked for a ten weeks' tour, and is meeting with great success.

Idelle Patterson, the well known lyric coloratura soprano, has recently returned from Parkerburg, Pa., where she gave two recitals. She also appeared for the Evening Mail concert at the De Witt Clinton High School, New York, Sunday evening, January 8.

Nine of the artists from the studio of A. Russ Patterson gave a program at one of the Evening Mail concerts on January 11 at the Stuyvesant High School. Those taking part were Bertha Richards, lyric soprano; Janet Watts, coloratura soprano; Esther Keep, alto; Luzanne Kenyon, lyric soprano; Lenore Van Blerkom, dramatic soprano; Rose Dreeben, lyric soprano; Edward Beckman, tenor, and Maurice Le Voe, baritone. A. Russ Patterson was at the piano.

Esther Hirschberg, contralto, was soloist for Mt. Nebo Society, on November 9, and at the Pennsylvania Hotel, November 17.

## STEINWAY

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## Musical Comedy - Drama - Motion Pictures

Conditions in the theatrical world have not improved. The attendance during the holidays was in many respects very disappointing. When it was possible to buy seats for "The First Year" and "The Bill of Divorcement" on Monday for the holiday matinee it is easy to judge how things were going. There are very few new productions being made ready. It is prophesied that by the end of January the majority of the present attractions will have finished their run. It is also stated that the theatrical season will close much earlier this year than during the past seasons. There have been innumerable revivals, and none of them have met with any super amount of success.

Last week a new production was "He Who Gets Slapped," offered by the Theater Guild. A new musical comedy, "The Blue Kitten," arrived at the Selwyn on Friday.

MME. CALVE SECURES FRENCH RIGHTS TO "THE WILD CAT." It is reported that Mme. Calve, the famous opera singer, who is visiting America, became so enthusiastic over the Spanish opera, "The Wild Cat," by Penella, now playing at the Park Theater, that she has secured the French rights from John Cort, the producer.

### FRANZ SCHUBERT CELEBRATION JANUARY 29.

During the week of January 29, the 125th anniversary of the birth of Franz Schubert will be celebrated. It is expected that this celebration will attract considerable attention. "Blossom Time," the operetta now playing at the Ambassador Theater, tells the story of the life of Schubert and the music is composed of Schubert's best known songs. Owing to the tremendous success of this operetta there seems to be a renewed interest in this greatest of all song writers.

### "THE CIRCLE" MOVES TO FULTON THEATER.

"The Circle," the season's most decided dramatic success, has moved to the Fulton Theater for a four weeks' run. The impression seems to have gotten out that with this change in theaters the all-star cast will undergo some changes. This is a great mistake. John Drew, Mrs. Leslie Carter, Estelle Winwood, Ernest Lawford and the other well known actors, are still playing their original parts and will continue to do so when the original company goes on a solid year's booking to the coast.

### NOTES.

"Get Together," Charles Dillingham's seventh annual production at the Hippodrome, began on Monday its twentieth week and thereby enters upon what is virtually the last half of its long season, since the Hippodrome average for the six previous years has been 445 performances or approximately thirty-eight weeks.

With the season half completed, it is possible to say that none of the productions at the Hippodrome has fulfilled its mission to the same degree as "Get Together," and in all respects "Get Together" has maintained the purposes of the Hippodrome, which is that of being a national place of indoor amusement, where a great variety and novelty of entertainment is offered and where the scale of prices is such as to make its appeal universal.

### At the Motion Picture Theaters

The feature at the Rivoli for last week was the Jesse L. Lasky production of Geraldine Farrar in "Carmen," with Wallace Reid as Don Jose and Pedro de Cordoba as Escamillo. The film-opera was shown the week before last at the Rialto, and met with such instant favor that Mr. Riesenfeld gave it a second showing. It will be remembered that several weeks ago the first of these film-operas, "La Tosca," proved to be a tremendous artistic success. At the time Mr. Riesenfeld announced that it was an experiment, but on seeing "Carmen" one realizes that this new form of entertainment in the motion picture world has passed the experimental stage.

First the picture itself was very well done. Miss Farrar, as Carmen, did some extraordinarily good acting, and it only makes one regret that she does not employ these same methods in her operatic performance. As far as the musical score is concerned Mr. Riesenfeld has used every essential phrase from Bizet's famous work of the same name. For several weeks past the writer has gone rather extensively into the discussion of these film-operas, as arranged by Mr. Riesenfeld, and it seems hardly necessary at this time to go into further detail. Suffice it to say, however, that "Carmen" has been a decided success. On last Friday night when the writer attended, Josiah Zuro directed the orchestra, and the reading of the score was excellent under his experienced baton.

Owing to this novelty the rest of the program consisted of a feature picture—Agnes Ayres in "The Lane That Had No Turning." She is not particularly interesting. But the acting of Theodore Kosloff as Louis Racine, the husband, was splendid. In fact, it was as great a character portrayal as the writer has ever seen on the screen. The program ended with a Mack Sennett comedy—Ben Turpin in "Bright Eyes." The audience laughed and applauded. It really was very funny. Mme. Victoriana Krigher, prima ballerina of the Moscow Grand Opera, was programmed to dance "The Firebird," but unfortunately the writer failed to see this number. The art of Mme. Krigher has been commented upon many times and she is considered a very valuable addition to the Riesenfeld staff.

### THE CRITERION.

The program at the Criterion Theater continues to be one of the best offered along Broadway. The feature picture—"Fool's Paradise"—is well worth seeing. The musical part of the program, "In a Doll Shop," is composed of most of the dances of the Riesenfeld ballet corps. This feature showing is now in the sixth week of its extended engagement.

### THE RIALTO.

A thoroughly delightful innovation in the way of overtures was that which opened the program at the Rialto last week. The work was the mirth-provoking "The Sorcerer's Apprentice" of Dukas, and with Hugo Riesenfeld and Jo-

seph Littau conducting, it proved to be one of the best things the Rialto Orchestra has done in many a day. To add to the enjoyment of the audience, there were not only the customary program notes regarding the work, but also, in addition, a prologue, written by R. A. Barnett and very well delivered by Maurice Cass. Under these conditions, the old poem of Goethe became a work to be enjoyed by every one. The feature picture was "The Bride's Play," with Marion Davies, and for a prologue Betty Andersen's lovely soprano voice charmed with her singing of Chauncey Olcott's "My Wild Irish Rose." The Rialto Magazine and a Buster Keaton comedy, "The Playhouse," completed an unusually well rounded and satisfactory program.

### THE STRAND.

Somewhat of a novelty was the opening number at the Strand last week. Enesco's "Rhapsodie Roumaine" proved well worth hearing, for, under the splendid leadership of Carl Edouarde, the exquisite beauty of this work was brought out by the Strand Symphony Orchestra. A distinctly minor note predominated the program, due very probably to the fact that the scene of the feature picture—"Love's Redemption," with Norma Talmadge in the leading role—was laid principally in Jamaica and dealt with a story which had a decidedly pathetic theme. The vocal prologue was sung by Richard Bold, tenor, and Eldora Stanford, soprano, and a tropical setting served to prepare one for the work to follow. On the same program, and one of the most delightful numbers was Herbert Waterous' singing of that ever-popular "On the Road to Mandalay" of Oley Speaks, of which he gave a virile and thoroughly satisfactory vocal rendition. Percy J. Starnes, Mus. Doc., and Ralph S. Brainard played the organ solo that completed the musical program. Of the film numbers, special mention should be made of the third of the "Great American Authors' Series," which dealt with Edgar Allan Poe. The remainder of the program included the Mirk Strand topical review and a Mack Sennett comedy, "Be Reasonable."

### THE CAPITOL.

Owing to its great popularity, which was evidenced during the first week of its production at the Capitol, that huge screen spectacle, "Theodora," was continued a second week. The overture was Verdi's "Forza del Destino," with Erno Rapee, conductor, David Mendoza and William Axt, associate conductors, leading the splendid orchestral forces to a thoroughly successful climax. There was a spoken prologue by Henry Mortimer, garbed as Father Time himself, and the pizzicato and bacchanale, from Delibes' "Sylvia," still further prepared one for the story which was to come.

MAY JOHNSON.

### Cottlow Plays for Bowery Mission

It was a "Great Musical Event," as announced on the program, when Augusta Cottlow gave a piano recital at the Bowery Mission on January 10. Her program was such as she would give anywhere, and was enjoyed to its fullest by the large audience composed entirely of men who are trying to make good and many who have already done so under the influence of the institution. Several rows in front were reserved for the "reclaimed" as a special privilege. Miss Cottlow was deeply touched by the attention and appreciation of her mixed audience; they applauded loudly and cheered after each group until encores were given. One of the "reclaimed"—an old, white-haired man—grasped Miss Cottlow's hand and exclaimed: "You don't know how much pleasure you have given us, God bless you for coming." And to judge by their delighted faces that sentiment was echoed in every heart.

After the recital the superintendent, Rev. Hallimond, offered a prayer, and the secretary, Anson C. Baker, made a speech saying that Miss Cottlow had played for them before her last trip abroad, and to show that she had not forgotten them, when she read of the Stephen Foster Memorial Fund which supports their permanent "Bread Line," she at once sent a check and volunteered her services which were eagerly accepted.

Miss Cottlow was then called upon to say a few words, and spoke of their appreciation and attention during a piano recital, which was considered a test of anyone's love for music; also of the fine work which was being done in the Bowery Mission for those men who had been unfortunate and who felt that humanity had forgotten them, and she was happy to count herself among those who had not forgotten them. It was indeed a happy experience.

### Luella Meluis a Good Fairy

Although Luella Meluis, the coloratura soprano, is the most modern and progressive of young women, she believes in the medieval custom of giving one tithe of her earnings to the poor. The past few months, starting with her debut at Carnegie Hall in November, have been very happy and successful ones for Mme. Meluis. Acclaimed as singers seldom have the good fortune to be, her subsequent concerts in Chicago, Appleton (Wis.) and Brooklyn have been financial as well as artistic successes. So, as soon as this vivacious, busy young singer had a chance to draw breath, she began planning how to share the results of her success with some of the world's unfortunate.

The first of her activities in this direction was a party for fifty crippled children Saturday afternoon, December 24, at the Hotel McAlpin. There was a real Christmas tree, toys for each one and jolly games in which the hostess was the ringleader. Then followed ice cream and cake for every one. The little guests went away full of happiness over the finest party that any of them had ever enjoyed. See photograph in Illustrated Section.

### Macmillen on Tour

Francis Macmillen is making a southern and western tour, beginning at Chattanooga on January 5. He played at Memphis, Tenn., on January 9, and at Fort Worth, Texas, on January 12. His tour will consist of about fifteen concerts.

## AMUSEMENTS

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Theaters under the direction of Hugo Riesenfeld

### RIVOLI

Broadway at 49th St.

### RIALTO

Times Square

Jesse L. Lasky Presents CECIL B. DEMILLE'S

## "SATURDAY NIGHT"

A Paramount Picture by Jeanie Macpherson

RIVOLI CONCERT ORCHESTRA Frederick Stahlberg and Emanuel Haer conducting

FAMOUS RIALTO ORCHESTRA Hugo Riesenfeld and Joseph Littau conducting

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Continuous noon to 11:30

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## "RED-HOT-ROMANCE"

Weekday Matinees, all seats 50 cents

Evening, Saturday and Sunday Matinees 90 cents

### Dippel's Ambitious Opera Plans

On Monday of this week the New York dailies gave considerable space to plans which Andreas Dippel, formerly associated with the Metropolitan and Chicago Opera companies, both as an artist and director, has formulated for widespread opera in this country. Mr. Dippel said: "I intend to divide the United States Grand Opera Company into five circuits, to be designated as the Eastern, Mid-Western, Western, Southern and Pacific divisions. I expect to open one circuit every season, starting, if possible, during the season of 1922 and 1923 with the Mid-Western division, with Cincinnati, Cleveland, Detroit and Pittsburgh as principal cities, and adding another circuit each season thereafter."

"Under my subscription plan, a lover of music does not need to attend the performances every night, as he does now when visiting companies appear. He will have a chance to get ten performances (and in smaller towns this number will be reduced to five) within twenty weeks. He will thus enjoy grand opera in the same way as he does the symphony concerts. He will listen to different operas at intervals of four weeks, and he will hear the greatest variety of stars ever assembled in the world."

"Without holding out any special inducements to these stars, we can afford to pay any artist—barring none—the price warranted by their drawing power. In fact, we will be in a position to spend considerable money for artists, because our organization will have to pay only for services actually rendered, and not for unduly heavy overhead charges and so called 'dead time,' which means unsung performances, which have to be paid for just the same."

Mr. Dippel also said he was not seeking financial backing, his intention being to obtain sufficient support from a United States Opera Club, to be organized in four classes, donors making one payment of \$100, patrons \$50, supporting members \$25, and ordinary members \$10, each class having a certain privilege in regard to purchase of seats.

### More Zerola Engagements

The latest cities to contract for an appearance of Nicola Zerola, tenor, are Reading, Pa., where the tenor will appear as soloist with the Symphony Orchestra on January 22, and Washington, D. C., where Mr. Zerola sings in concert on the T. Arthur Smith Concert Course.

### Bonnet in Recital Here January 31

Joseph Bonnet, the French organist, will be heard here again, after an absence of three years, in a recital at Aeolian Hall on Tuesday afternoon, January 31.

### New Church Position for Kinney

Ruth Lloyd Kinney has just been appointed contralto soloist at the Tenth Presbyterian Church in Philadelphia.





Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

#### THE "CROWN DIAMONDS."

"The first opera I ever saw was 'Crown Diamonds,' when I was about fourteen, but am sorry to say that the name is the only thing about it that I can recall. Did you ever hear of it? And if so, will you kindly tell me something about it?"

"Crown Diamonds" is an opera in three acts by Auber, the first production being in Paris 1841. The scenes of the opera are laid in Portugal, and have to do with false gems being substituted for the crown diamonds of that country. The opera is not even mentioned in any list of Auber's works consulted. When you heard it, it was probably sung by the Caroline Richings Opera Company. There is no mention of this company or Caroline Richings in the musical dictionaries, but the Information Bureau has an impression the company was of Boston origin, playing one-night stands in the New England cities and towns. "Crown Diamonds" possibly being the only opera sung. In the city in which you heard this opera there was then no theater, but only a very large hall with a stage capable of holding scenery requiring small space and few changes. All the important musical events, lectures, etc., took place there, and an operatic performance must have been a great event at that time.

#### QUARTET CHOIRS.

"Do you think there are many quartet choirs in New York at the present time? Some years ago there was mention in the papers constantly of choirs, names of soloists, salaries paid, etc., but it is not often now that I see any items of this kind. What has caused the change?"

There are probably as many quartet choirs in New York to-day as ever—in fact, more. Some years ago there was a hectic rivalry and excitement about the soloists composing these choirs, the object seeming to be which church could pay the biggest salary. It generally was not the church that paid, however; as a rule, it was an individual member or members who supplied the two or three thousand additional dollars to supplement the amount provided from the church funds. And these salaries were paid only to one member of the quartet, the soprano. Paragraphs appeared in all the daily papers, with the name of the church, the minister, the donor of the fund and the singer and his salary. To-day there is mention of the other members of the quartet or their infinitesimal weekly wage. It was great advertising for the church which was crowded every Sunday by those wishing to listen to the high-priced soloist. It was not many years, however, before this condition began to change and gradually church choirs returned to the dignified position they had formerly occupied. To-day there are many fine singers in the churches and much attention is paid to the musical part of the service, the organist and choir being in close touch with the clergy, all working together.

There are also many volunteer choirs and choruses, so altogether it may be said the church music of to-day is on a higher scale of excellence than formerly.

#### CHRISTMAS SONG.

"Would you kindly give me some information about one of the Christmas songs, called, I think, 'O Holy Night.' We have had a discussion as to who wrote it, some saying it was by Haydn, others that he did not write it. Can you tell me?"

You mean probably that most famous of Christmas songs, "Stille Nacht, Heilige Nacht," that has held its position for a little more than a hundred years, having been first sung on Christmas Eve, 1818, in the St. Nikola Pfarrkirche of Oberndorf, Upper Austria, with a chorus of children's voices and a guitar accompaniment. Many have ascribed this composition to Michael Haydn, the brother of the "great" Haydn, but it was really written by a country organist named Franz Gruber, who was born in Upper Austria in 1787. It was at the instigation of the poet, Joseph Mohr, that Gruber wrote the song at Oberndorf, near Salzburg. Gruber died in 1863 in Hallein, but his song lives on, although the name of the composer is little forgotten.

#### COMPARISONS ARE ODISIOUS.

"The other day, in reading about a singer, the notice said she was a 'second Patti,' or something like that. Do you think such a flattering criticism could be true? I heard the singer, and having heard Adelina Patti at her best and then later in her career, did not feel it was true. If there is a second Patti anywhere, would not the whole world soon know it?"

There seems to be a rather silly habit of nicknaming singers and instrumentalists after some one or other of the great artists, as if the musician had not sufficient individuality to stand alone. It is never true. A voice may, in some respects, remind one of another voice, but that is all; it is exactly or even approximately like any one else, it would be simply imitation, with all life and expression taken away.

Frieda Hempel is not a second Jenny Lind. She is Frieda Hempel, herself, in everything she does; she has no need to take a second place. Let every musician be proud of his or her own individuality and not try to be a second somebody else.

#### Carylna Pupil's Success in Europe

Lily Meagher, who has studied for several years with Kathryn Carylna, well known New York vocal teacher, scored tremendous success in Europe where she appeared in concerts during the fall and winter of 1921.

At her recent and last recital in Dublin, Ireland, the critics were unanimous in their praise of her singing, emphasizing strongly "the unusual purity of her voice, of its operatic resonance and lyrical delicacy, of its having vastly improved and broadened from her student work in America." The statement of one critic is, that not since John McCormack's last appearance in Dublin has such exquisite singing as Miss Meagher's been heard there.

Miss Meagher was engaged as soloist for two performances of "The Messiah" with the Dublin Symphony Orchestra, for a concert tour of Ireland, and also of England

in the event of peace being established between the two countries.

Another Carylna pupil, Anita Whittaker, soprano, has been engaged as one of the principals in the forthcoming production of "Pomander Walk." William Kearney, Canadian tenor, also a pupil of Mme. Carylna, is meeting with great success at club and other social functions; he was soloist at the recent banquet at the Pennsylvania Hotel, New York, given in the interest of the University of Notre Dame, Indiana. The outstanding feature in Mr. Kearney's singing, as in Miss Meagher's, is the beautiful quality of the voice, its freedom of delivery and the clarity of diction.

#### SEYMOUR RE-EDUCATIONAL SCHOOL PLANS INTERESTING COURSES

Now fairly launched in its spacious new home, the Seymour School of Musical Re-Education is working more actively than ever in its campaign to break down the old, hidebound, stereotyped methods of musical education, and to make the teaching of music a vital, liberating thing which aims first to release and to cultivate musical feeling, and secondly to develop the technic necessary to its expression. The effects of this method of teaching "from within outwards" must be experienced to be appreciated. It not only gives a practical understanding of music but also the whole effect upon the student is to develop power and personality. Mrs. Seymour's book, "What Music Can Do for You," which has already been reviewed at length in the MUSICAL COURIER, points out that the psychological value of music is a matter of immense significance to the race, and she is steadily gaining an increasing number of enthusiastic followers.

In order to democratize this educational and cultural undertaking a series of courses, lectures and recitals are to be held at the school on several afternoons and evenings of each week. These include a course in "Plainsong," by Winifred Douglas, president of the American Plainsong Society; a course in "Folk Dancing," by Charles Rabold, and a series of lectures and lessons on "How to Listen to the Modern Orchestra," by Marshall Bartholomew, who is associated with Mrs. Seymour in the directorship of the school. These courses are to be held Monday, Tuesday and Wednesday afternoons, beginning January 23, at four o'clock. The terms are so reasonable as to place them within the reach of all, and the value and importance of them, both to the individuals who will have the privilege of following them and to the world of music and art at large, cannot be overestimated.

#### Wilson Lamb Opens New Studio

The opening of the New York studio of Wilson Lamb, vocal teacher, who has been established for many years in East Orange, was held on Saturday afternoon, January 7, in the Church proper of the First Emanuel. Rev. Dr.

#### CONCERT ANNOUNCEMENTS

**TOWN HALL**  
Thursday Evening, January 26  
at 8.30

Only Recital of the Season

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TICKETS NOW ON SALE AT TOWN HALL BOX OFFICE

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Richard Mantel Bolden gave a most eloquent little sermon which will not be forgotten by those who had the pleasure of hearing this fine oration. A musicale followed, in which advanced pupils of Mr. Lamb participated. Mrs. Bernedene Mason, who possesses an excellent contralto, rich in quality, rendered several selections, after which an ovation followed, and an encore was necessary. Frederick D. Moss, lyric tenor of sweet quality and particularly good high tones, sang, "Yesterday and Today" and "This Flower You Gave Me," which were also well received and an additional song demanded. Mrs. Lonetta Chapman, who has a fine soprano, substantial in quantity, rendered artistically two songs, which were heartily received, and the "Aviator," by Laura Mood, was given as an encore. Last, but not least, Mrs. Alexander proved an able accompanist, and an addition to the successful afternoon.

#### WHERE THEY ARE TO BE

From January 19 to February 2

<b>Barber, Lyell:</b> Baltimore, Md., Jan. 20.	<b>Hackett, Arthur:</b> Providence, R. I., Jan. 21. Boston, Mass., Jan. 22. Pittsburgh, Pa., Jan. 24.	<b>Laros, Earle:</b> Greensburg, Ind., Jan. 20. Seymour, Ind., Jan. 22.	<b>Brooklyn, N. Y., Jan. 28.</b> Worcester, Mass., Jan. 29.
<b>Barclay, John:</b> Swarthmore, Pa., Jan. 19. Montclair, N. J., Jan. 26.	<b>Hess, Hans:</b> Chicago, Ill., Jan. 31.	<b>Letz Quartet:</b> Washington, D. C., Jan. 20. Lincoln, Neb., Jan. 23. Mexico, Mo., Jan. 25. Cleveland, O., Jan. 31.	<b>Prihoda, Vasa:</b> Chicago, Ill., Feb. 1.
<b>Baroni, Alice:</b> Syracuse, N. Y., Jan. 20. Rochester, N. Y., Jan. 23. Jamestown, N. Y., Jan. 25. Scranton, Pa., Jan. 27-28. Wilkesbarre, Pa., Jan. 30.	<b>Huberman, Bronislaw:</b> Providence, R. I., Jan. 24.	<b>MacDowell, Mrs. Edward A.:</b> Grand Rapids, Mich., Jan. 20.	<b>Rachmaninoff, Sergei:</b> Cincinnati, O., Jan. 30.
<b>Bryars, Mildred:</b> Hamilton, Ont., Feb. 1. St. Thomas, Can., Feb. 2.	<b>Hutcheson, Ernest:</b> Westfield, N. J., Jan. 19.	<b>Maier, Guy:</b> Newport News, Va., Jan. 23. Buffalo, N. Y., Jan. 30.	<b>Raisa, Rosa:</b> Elizabeth, N. J., Jan. 26.
<b>Buhlig, Richard:</b> Los Angeles, Cal., Jan. 27.	<b>Jeffrey, Helen:</b> Middletown, N. Y., Jan. 23. Minneapolis, Minn., Jan. 29.	<b>Masters, Jessie:</b> Washington, D. C., Jan. 20.	<b>Reuter, Rudolph:</b> Chicago, Ill., Jan. 31.
<b>Cincinnati Orchestra:</b> Memphis, Tenn., Jan. 30.	<b>Jollif, Norman:</b> Newark, N. J., Jan. 25.	<b>Matzenauer, Margaret:</b> Boston, Mass., Jan. 22.	<b>Rimini, Giacomo:</b> Elizabeth, N. J., Jan. 26.
<b>Claussen, Julia:</b> Kansas City, Mo., Jan. 27. Chicago, Ill., Jan. 29.	<b>Karle, Theo:</b> Bloomington, Pa., Jan. 20. Winchester, Va., Jan. 23. Fredericksburg, Va., Jan. 24. Fort Monroe, Va., Jan. 25. Pittsburgh, Pa., Jan. 26.	<b>Pattison, Lee:</b> Buffalo, N. Y., Jan. 30.	<b>Roberts, Emma:</b> Hendersonville, N. C., Jan. 24.
<b>Curtis, Vera:</b> Lancaster, Pa., Jan. 30. Shamokin, Pa., Jan. 31.	<b>Kerna, Grace:</b> Newport News, Va., Jan. 23.	<b>Patton, Fred:</b> Tarrytown, N. Y., Jan. 19. Brooklyn, N. Y., Jan. 20. Port Chester, N. Y., Jan. 22. Roselle Park, N. J., Jan. 23. Utica, N. Y., Jan. 25. Peekskill, N. Y., Jan. 26. Amityville, N. Y., Jan. 30.	<b>St. Olaf Lutheran Choir:</b> Allentown, Pa., Jan. 19. Baltimore, Md., Jan. 20-21. Lancaster, Pa., Jan. 23. Harrisburg, Pa., Jan. 24. Pittsburgh, Pa., Jan. 28. Youngstown, Pa., Jan. 26. Butler, Pa., Jan. 27.
<b>D'Alvarez, Marguerite:</b> Baltimore, Md., Jan. 27. Raleigh, N. C., Jan. 31.	<b>Kingston, Morgan:</b> Boston, Mass., Jan. 22.	<b>Pavloska, Irene:</b> Mt. Vernon, N. Y., Jan. 26.	<b>Salvi, Alberto:</b> Lexington, Ky., Jan. 20.
<b>Fanning, Cecil:</b> Hartford, Conn., Jan. 24. Derby, Conn., Jan. 25.	<b>Kouns, Nellie and Sara:</b> Atlanta, Ga., Jan. 21. Dallas, Tex., Jan. 24.	<b>Petrauskas, Mikas:</b> Kenosha, Wis., Jan. 20. Waukegan, Wis., Jan. 21. Rockford, Ill., Jan. 22. Aurora, Ill., Jan. 23. Chicago, Ill., Jan. 25.	<b>Silberta, Rhea:</b> Newark, N. J., Jan. 29.
<b>Gabrilowitsch, Ossip:</b> Ann Arbor, Mich., Jan. 23.	<b>Lada:</b> Jamestown, N. Y., Jan. 23. Rochester, N. Y., Jan. 24. Toronto, Can., Jan. 28. Parkersburg, W. Va., Jan. 30.		<b>Seidel, Toscha:</b> Manchester, Eng., Jan. 21.
<b>Godowsky, Leopold:</b> Hamilton, Ont., Jan. 19. London, Ont., Jan. 24.			<b>Zerola, Nicola:</b> Reading, Pa., Jan. 22.

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## BRAUNFELS' "BIRDS" HAS BERLIN PREMIERE

(Continued from page 5)

storm—with fire and all other kinds of Wagnerian magic—are some of the undisguised operatic elements in a work which shuns the opprobrious name of opera. The finely written choruses suggest a good composer of oratorios.

### THE PERFORMANCE.

Johanna Klemperer, wife of the Cologne conductor, as a guest sang the role of the nightingale, written for Ivogün, and acquitted herself rather well of the difficult task. Her voice is full and sweet and rings true in the highest registers. A sufficiently ponderous Prometheus, Friedrich Schorr, and a lively and sonorous Woodhop



FERRUCCIO BUSONI

(The latest picture), who played his Mozart concertos in one sequence in Berlin with his own cadenzas and other ornaments.

(Theodor Scheidl) were the best of the male cast. Fritz Stiedry conducted and seemed to bring out about all there is in the finely orchestrated score.

The scenic problems were bravely tackled by Emil Pirchan, more artist than inventor, who provided an atmospheric and poetic picture for the prologue and epilogue: a tree, whose foliage occupied the entire stage. His picture of the bird world was less successful. Ludwig Hörth, who stage-managed the play, had more than the ordinary difficulties to contend with. He tried to create the illusion of bird life by constant movement—hopping and fluttering. The chorus and ballet had to be mingled and some of the bird voices placed in proscenium boxes on both sides.

I am afraid that their efforts were all but in vain. Nothing of real value seems to remain save the experiment. Now let a real genius arise and write a bird opera—a ravishing "Chanticleer" with the most glorious sunrise ever pictured in sound!

### BUSONI PLAYS MOZART.

Concert life about Christmas is always sluggish, and especially so this year. Nikisch, like Furtwängler last week, worshipped Handel and Brahms (fourth symphony) in the regular series at the Philharmonic, and also afforded an opportunity to one of his two concertmasters, Jan Dahmen, to prove himself capable of playing the Dvorák concerto with beautiful tone and a musicianly style.

The outstanding feature of the week was Busoni's playing of six Mozart piano concertos in two concerts with the Philharmonic Orchestra. An unpleasant incident, characterized locally as a "scandal," preceded these concerts, as already reported in the MUSICAL COURIER. The place of Gustav Brecher, who should have conducted, was taken by a Mr. Marienhagen, first violin and assistant conductor of the orchestra, who proved to be both agile and docile in following the artist's doings. Some people would call

them caprices, and only genius can justify some of the liberties he took. But Busoni is a genius, and the effect of what he does it delightful. It would take a whole treatise to describe his rhythmic nuances alone. Unfortunately the orchestra, which accompanied discreetly (Busoni rarely played above a mezzo forte), could not help sounding downright plebeian in the tutti sections by contrast with the soloist. In the first concert the third concerto in E flat (K. 482) was the most enjoyable, following after those in C minor and G major (K. 491 and 453). The second provided revelations for hundreds of piano students in the three popular concertos (D minor, A major, C major), which are often heard but surely never like this. Busoni's own cadenzas and cadenzettas (in the places which Mozart indicated by pauses over rests) were without exception beautiful and pure in style.

### MISCHA ELMAN AND OTHERS.

For the rest, violinists have been rather numerous of late. Last Sunday Mischa Elman blew into town, and during a hurricane which tore off roofs, uprooted trees and smashed Christmas show windows he beguiled a big Scala audience into listening intently to his magnificent and luscious tone—surely the most luscious heard in this hall. He played a Handel sonata (D major), the Lalo concerto, "the" chaconne and a group of smaller pieces. He seemed to be in better form than last year and roused the audience to an orgy of enthusiasm. Elman's violin talent is so tremendous that he can allow himself lapses and liberties without detracting from his character of "Pied Piper."

A fellow student of Elman's, Miron Poliakin, in whom Auer is said to have placed the greatest hope of all, also gave a recital—before a very much smaller audience, of course. A masterly performance of the Bach chaconne seemed to justify his master's expectations, too, but Saint-Saëns' "Havanaise," for instance, while excellently played, somehow lacked the quality that "gets 'em." We should like to hear more of this artist before passing upon his eligibility for the top ranks.

Robert Pollak, of Vienna, is also a talented violinist, but his recent concert was marked by trouble with intonation and other technical details.

### MAYO WADLER'S DEBUT.

The American representative in this galaxy was Mayo Wadler, who, after his Viennese successes, proceeded to capture Berlin. His first onrush was remarkably successful, some of the critics writing veritable panegyrics. Wadler is not an artist who seeks to shine as a technical wonder. He employs his artistic outfit—the most obvious of which is an exceedingly sweet tone—chiefly in the service of progressive musical art. He set the doubters at rest with Vitali and Bach (A minor concerto) and proceeded to the business of the day with Cyril Scott's "Tallahassee" suite, a rather saccharine melody of negro and impressionistic idioms. Gardner's "Cane Brake," given as an encore, is a much better fulfillment of a similar attempt. Wadler was obliged to give a number of encores.

### IS VIOLIN PLAYING A FEMALE VOCATION?

It is remarkable how many excellent women violinists there are nowadays. This is a characteristic feature of contemporary musical life, and it would almost seem that success in this particular field is easier for women than for men. Kathleen Parlow, Erika Morini, Erna Rubinstein, Alma Moodie, Edith Lorand, Jenny Skolnik—where were their equals a generation ago? What women pianists have done in recent times, beginning with Clara Schumann, is about to be done in even greater measure by women violinists.

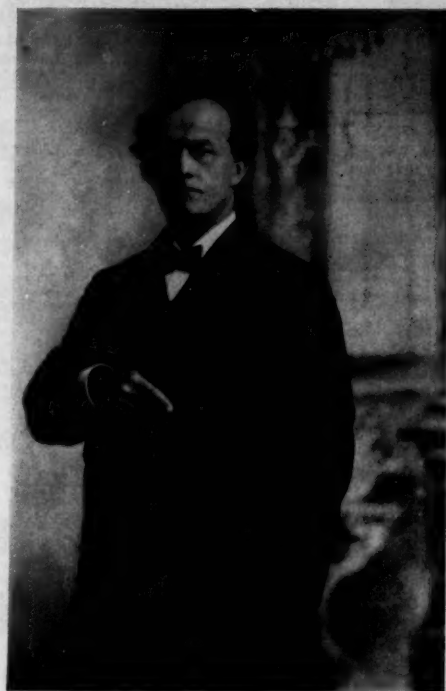
Ibolyka Gyrfas is another of this promising band of young string artists and in a concert this week she again showed very high artistic qualities, a surprisingly robust tone and genuine Hungarian temperament. The program, classical for the most part (Vitali, Friedemann, Bach, Handel, Vieuxtemps), included a pretty little composition, "Blumengrass," by herself.

### CHAMBER MUSIC.

A number of pianists have also played recently, but a discussion of their qualities must be reserved for another time. Among the singers, Sigrid Onégin sang a whole evening of Hugo Wolf—not altogether a fortunate choice for this otherwise excellent artist, while Lula Mys-Gmeiner devoted herself entirely to Brahms, with better success. Chamber music organizations like the Rosé Quartet and the Klingler Quartet have dedicated their recent concerts exclusively to the classics and especially Beethoven. The Budapest String Quartet, on the other hand, played the first Schönberg, followed by Beethoven's op. 127, and one was forced to admit that the abyss which lay between these works a decade ago has been greatly narrowed by the years.

## Leo Schulz Both Cellist and Conductor

New York and vicinity have on many occasions admired the art of Leo Schulz as solo cellist, both with the Philharmonic Orchestra, of which he is first cellist, and elsewhere. He is less known, however, as orchestral conductor,



LEO SCHULZ,  
cellist and conductor.

but previous to coming to America he conducted in Europe and later appeared here in that capacity as assistant to Emil Pauer at the Boston Symphony "Pop" concerts, for his own "Festival Overture," he conducting the Philharmonic Orchestra; the Willow Grove (Philadelphia) Summer concerts, and the Ravinia Park (Chicago) Summer concerts, the last two as assistant to Damrosch. In this capacity his musicianship and authority have brought him much success and some established orchestral organization will do well to seek connection with him.

## Frederic Warren Ballad Concert January 22

Frederic Warren inaugurates the third season of his Ballad Concerts on Sunday evening, January 22, at the Selwyn Theater, New York, with the following artists: Olga Warren, coloratura soprano; Lionel Storr, bass-baritone; and the New York Trio, consisting of Clarence Adler, piano; Scipione Guidi, violin, and Cornelius Van Vliet, cello.

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